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Writer **RUSSELL T DAVIES** reveals fascinating new facts about his 2005 classic **THE END OF THE WORLD!**

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ISSUE 506
Winter 2016/17

POWER!

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FURY!

Why weed really love to sea this lost classic!

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Letter from the Editor

Even though I was born several years after Patrick Troughton had left *Doctor Who*, his Doctor played a very influential role in my childhood. As you might remember from my editorial in **DWM** 499, from the time of my birth, I was already the owner of an extensive *Doctor Who* book collection. Patrick Troughton's face was, of course, prominently displayed on the cover of titles such as *Doctor Who and the Cybermen*, *Doctor Who and the Abominable Snowmen*, and *Doctor Who and the Web of Fear*, so I had a pretty good idea of what this so-called 'cosmic hobo' was like.

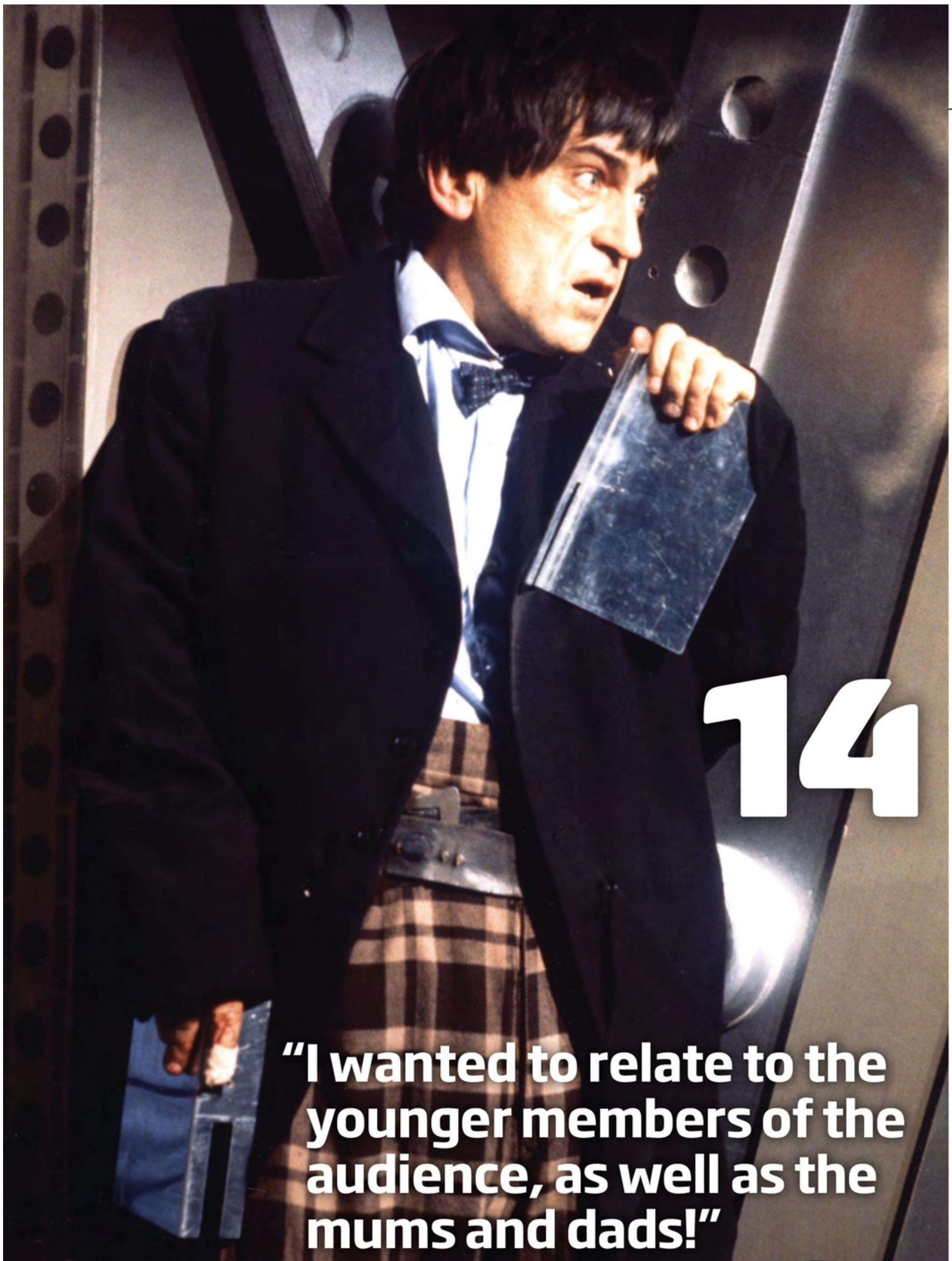
In 1981, I got my first chance to see the Second Doctor in action, when BBC2 repeated *The Krotons* across four consecutive nights. Wonderful! I instantly adored this Doctor's playful nature and quiet, thoughtful intensity, and the story even inspired me to write my own sequel, again featuring the Second Doctor, Jamie and Zoe. A repeat of *The Three Doctors* followed soon afterwards, and Troughton's subsequent guest appearances in *The Five Doctors* and *The Two Doctors* made me love him even more. Oh, just thinking of that *Five Doctors* scene where he gleefully fights off a Yeti with a Galactic Glitter still makes me smile!

He might have been an 'ex-Doctor', but it always felt like Patrick Troughton could reappear in *Doctor Who* at any moment. I got very excited by the brief rumour that he might regularly return, after news had broken of Colin Baker's departure. But then, I remember that sad day in 1987, when my Dad told me that Patrick Troughton had died. I think that must have been my first real brush with grief.

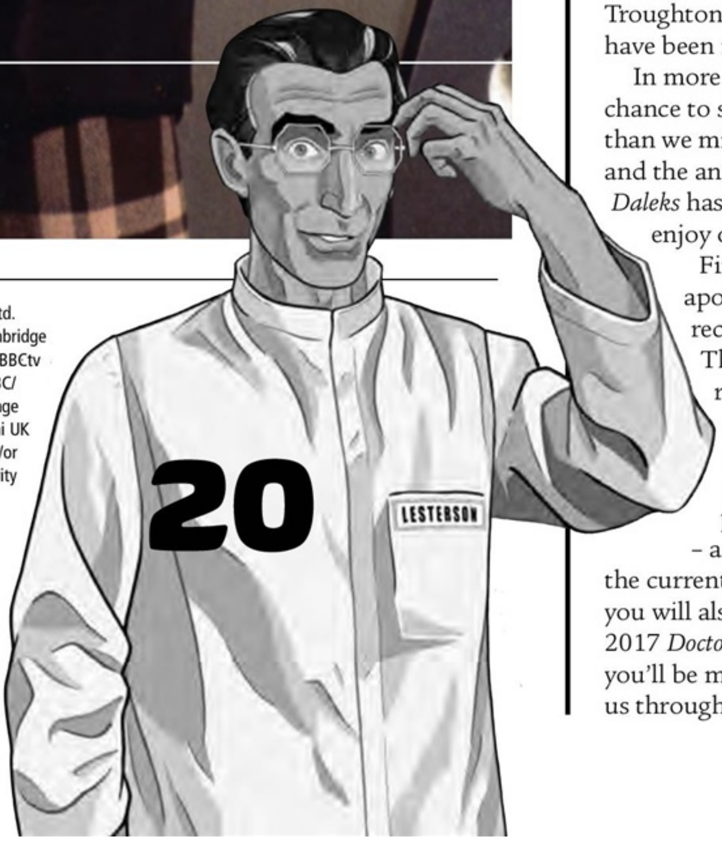
In more recent years, we've all had the chance to see more of the Second Doctor than we might ever have thought possible, and the animation of *The Power of the Daleks* has been a real treat. I hope you enjoy our coverage this issue.

Finally, and belatedly, a word of apology and explanation for our recent price increase to £5.99. This decision has been taken very reluctantly, but sadly it is due to economic factors beyond our control. Nevertheless, you can still make big savings on the price of **DWM** if you subscribe – and if you take advantage of the current offer (see page 2), then you will also receive a free gift of the 2017 *Doctor Who* calendar. We hope you'll be making a date with us throughout next year!

Tom



"I wanted to relate to the younger members of the audience, as well as the mums and dads!"



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Ask **STEVEN MOFFAT**

Answering the burning questions posed by **DWM** readers – the man in charge of *Doctor Who*!

"Sci-fi is notoriously male. But *Doctor Who* has always felt, to me, rather female."

ALAN JAMES asks: Tom Baker once said he'd like a talking cabbage as a companion. Do you think this could ever have worked? On a more serious note, do you think a young female companion is always the best choice for the Doctor's best friend?
Actually, that's a difficult question. *Doctor Who* has a tremendous appeal to young girls as well as young boys. They have to have an identification point; someone that they can imagine themselves being. The truth about *Doctor Who* is the main character has never been the Doctor. He's the star turn, with the best lines, and the big moments, but it's always been the story of his companions – and often his companion has been a young woman he has met and befriended. I think it would be damaging to *Doctor Who* if that voice and viewpoint were not represented. Science-fiction is notoriously male. You can tell that because everyone wears uniforms and marches around talking about rules. But *Doctor Who* has always felt to me, rather female. It's full of kindness and compassion and eccentricity and wisdom instead of violence. And from that point of view it is important that the main character, the Doctor's best friend, should be female. Someone will now pop up and say it's called *Doctor Who*, not *Clara* (or *Amy*, or *Rose*, or whatever). Well, listen you, it's not called *The Doctor* either, it's called *Doctor Who* – it's about that question and who's asking it.

All the bloke companions, with the exception of Jamie, are sort of friends-in-law, like Rory. The Doctor likes Rory very much, but he wouldn't really know what to say to Rory unless Amy was in the room. And Rory wouldn't know what to say to the Doctor unless Amy was in the room. And the only way they could communicate with each other, was if they talked about Amy.

ALEX SCAHILL asks: Do you think we'll ever see the Doctor's daughter again?
Which daughter? He clearly had a family on Gallifrey, so I don't know which daughter you're referring to. If you're referring to the Doctor's daughter Jenny, played by Georgia Moffett in the episode *The Doctor's Daughter*, I have absolutely no idea! It comes down to whether or not there's a great story to tell. And since he already has a family there somewhere, why is that the best story? Having said that, Georgia is a friend of mine, and she's probably reading this, and would like me to say that she's my absolute favourite of the Doctor's progeny.

Might we ever see the 'other' Tenth Doctor again?

KEVIN LARKIN asks: Is it hard coming up with such great storylines?
If I'd ever managed to come up with any great storylines, I think that probably would have been very hard indeed. Thank you for the implied compliment. I find it hard to come up with the storylines that I do come up with. I would certainly never ascribe to them the adjective 'great'.

ELAINE POTTER asks: Have you ever had writer's block and how did you deal with it?
I have never had a day *without* writer's block. The way you deal with writer's block is to understand that your internal editor is telling you that you haven't got the right idea yet. Writer's block isn't a block at all. It's a guide. It's telling you you're going in the wrong direction, and it's up to you to find the right one.

STEVE DUNN asks: Did you ever start thinking about a multi-Doctor storyline but then back down from it? Please do the Eighth Doctor with the Twelfth Doctor.
A multi-Doctor story is best contemplated from the position of not having to write one. The one time I've done it, I found it rancidly difficult and awful. And what I kept saying to people at the time was this: 'There's a reason there's usually only one Doctor in *Doctor Who*.'

TREVOR LAMBERT asks: What's next for Steven Moffat?
Failure. Regret. Anger.

MATTHEW HORTON asks: Do the Doctor's outfits represent a style you'd ever like to try yourself?
No. Because the Doctor dresses to stand out and I try, as far as possible, to dress in a way so shabby and nondescript that no-one ever notices me. I am the diametric opposite of the Doctor.

NICHOLAS BUTTERWORTH asks: Would you ever consider bringing back the Tenth Doctor's clone who's now residing on 'Pete's World'?
No. Because if we were going to bring David Tennant back to *Doctor Who* – and I'm not saying we are going to – then we would bring back David playing the real Doctor, and not a substitute Doctor.

'DARKEST DAWN' asks: What do you fancy for dinner?
I don't know. But the best food in the world is spicy tuna and crispy rice. I once told Mark Gatiss that, and he didn't believe me. So I took him to a restaurant where they served spicy tuna and crispy rice. He agreed that there is no finer taste sensation than spicy tuna and crispy rice. Every time people eat it – and I've introduced many people to it – they go silent and realise that everything they've eaten until that point has been a waste of time. **DWM**

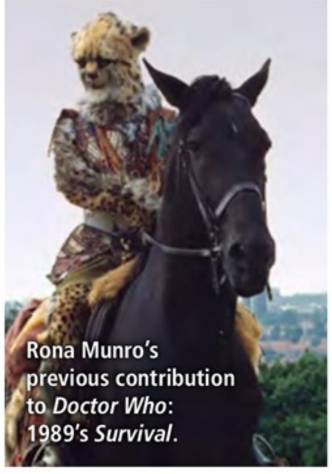
If you have a question for Steven, email us at *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

Could Jenny ever come back? She's out there somewhere...

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe…

Rona & Jamie return for 2017!


Rona Munro's previous contribution to *Doctor Who*: 1989's *Survival*.

Jamie Mathieson's *Mummy on the Orient Express* from 2014.

Next year's series of *Doctor Who* has reached its fourth recording block, with Episodes 5 and 9 shooting in Cardiff during November. The BBC Wales production team has revealed to DWM some exclusive news about these two episodes.

The writer of Episode 5 is **Jamie Mathieson**, who has previously contributed three episodes of *Doctor Who*: the **DWM** season-poll-topping *Mummy on the Orient Express* (2014), *Flatline* (2014) and (with Steven Moffat) *The Girl Who Died* (2015).

An excited Jamie tells **DWM**, "I'm back baby, and beyond stoked to be once again putting words in the mouths of the TARDIS crew. So what can I tell you? Well, my episode this year is very, very scary. Like, seriously so. 'Let's go behind the sofa and just stay there until it's over' scary. It's got more shocks and tense scenes than anything I've ever written. And that's coming from a man who once wrote an episode of *My Parents Are Aliens*. It's also a taut thrill ride, a gag fest, a pitch black satire and, for the first time – *notices Steven Moffat approaching with cosh marked 'no spoilers'* – I'm writing for Bill and Nardole!"

The guest cast for Jamie's episode includes **Kieran Bew**, **Justin Salinger**, **Peter Caulfield**, **Mimi Ndiweni** and **Karen Brayben**.

Episode 9 is written by **Rona Munro**, author of the very last *Doctor Who* story of the show's original 26-year run – the seminal and highly acclaimed 1989 Seventh Doctor adventure *Survival*. Since then, Rona has gone on to become one of the most successful writers working in the industry, with countless theatre, television and radio credits to her name.

Rona reveals, "Writing *Survival* was my dream job, but it was a mournful time in the show's history. This has been a very different experience. There's more of everything; people, resources, confidence, success… but the same constantly renewing and indefinable wonder that is *Doctor Who*. When I was very small and watching the First Doctor, I had a special cushion known as 'Rona's *Doctor Who* cushion'. I would hide my face in it when the Daleks or other monsters appeared on screen! *The Eaters of Light* is my version of other stories that have haunted me for almost as long."

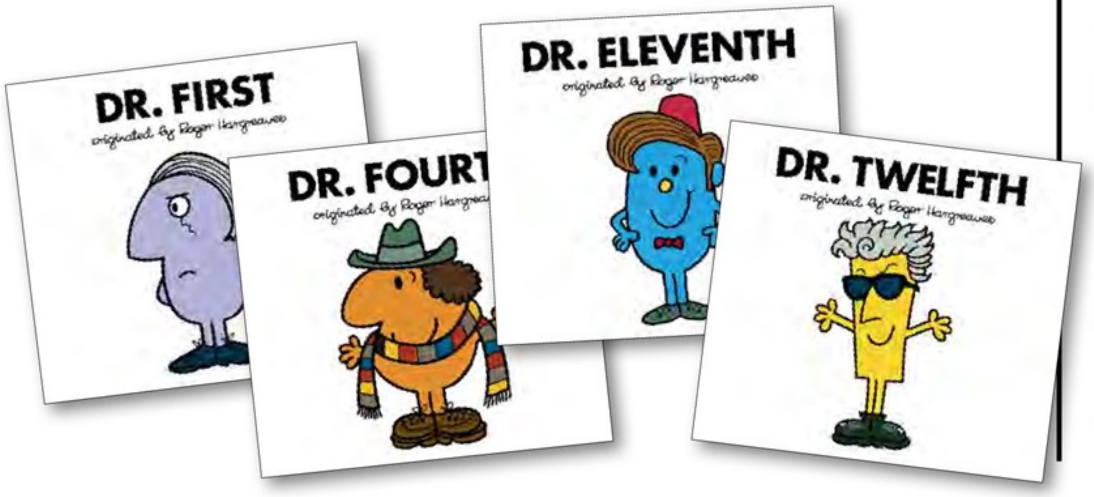
Joining the regular cast for Rona's episode are **Rebecca Benson**, **Daniel Kerr**, **Juwon Adedokun**, **Brian Vernel**, **Ben Hunter**, **Aaron Phagura**, **Sam Adewunmi** and **Billy Matthews**.

The series has now reached the mid-point of shooting, with Episodes 6, 7, 8, 10, 11 and 12 still to be recorded. The new series of *Doctor Who* – starring Peter Capaldi, Pearl Mackie and Matt Lucas – will hit TV screens in spring 2017.

Meet the Dr. Men!

***Doctor Who meets the World of Hargreaves* is a new range of books inspired by *The Mr Men*. The stories have been written and illustrated by Adam Hargreaves and combine *Doctor Who* with the distinctive storyteller and illustrative style made famous by Adam's father, Roger Hargreaves, in the early 1970s.**

Puffin Books is set to release 12 titles in the new range, one for each of the 12 Doctors. The first four books – *Dr. First*, *Dr. Fourth*, *Dr. Eleventh* and *Dr. Twelfth* – are set to be available from 25 April 2017, RRP £4.99 each.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MYTH MAKERS
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The history of DWM is celebrated in a new DVD set, available now from Reeltime Pictures.

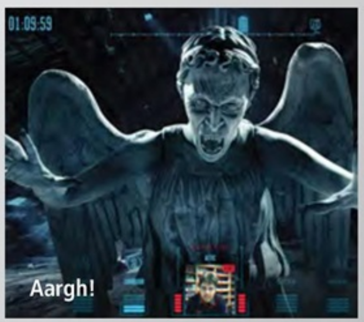
Myth Makers: Doctor Who Magazine contains four documentaries over two discs, including a brand-new production made this year which brings the story of the magazine up to date.

The DVDs feature interviews with **DWM** editors past and present, as well as convention footage from a panel in 1989 and from 2016's **DWM** Day, held to mark 500 issues of the publication.

DWM readers can get the double-DVD set from *www.timetraveltv.com* for just £7 plus p&p. See page 45 for more details on how to order a copy.

Yearbook 2017

■ The next **DWM Special** will be *The 2017 Yearbook*. It's due to be published on 15 December, priced £5.99, containing 100 pages packed full of brand-new material looking back at the most memorable events in the *Doctor Who* universe in the last 12 months.



Aargh!

Don't Blink

■ The BBC has released an interactive online game which pits the player against the Weeping Angels! The game uses your computer's webcam to monitor if and when you blink – but if you *do* blink, then the Angels will come and get you! To try out the game, go to *tinyurl.com/BlinkGame*

Baker's End

■ Tom Baker returns – playing himself – in the latest episode of the offbeat audio series *Baker's End*, written by Paul Magrs. Joining Katy Manning and Susan Jameson in the cast is Diane Morgan, who is most famous for playing Philomena Cunk in Charlie Brooker's TV series, *Weekly Wipe*. This second episode, *Gobbleknoll Hall*, is a tale of television ghost-hunters, dead glam-rock stars and goblins. It will be released on CD and download on 2 December 2016, and will be available from *www.bafflegab.co.uk* or Amazon, RRP £11.99.

TOM BAKER
KATY MANNING
DIANE MORGAN
BAKER'S END
by PAUL MAGRS

space helmet for a cow
The Mad, True Story of Doctor Who
Paul Kirkley

Cows and Corridors

Two new books from Mad Norwegian Press are set to be published on 6 December.

Running Through Corridors: Rob and Toby's Marathon Watch of Doctor Who (Vol. 2: The 70s) documents Toby Hadoke and Robert Shearman's ongoing quest to rewatch the whole of *Doctor Who* in one year, with this particular volume encompassing the Jon Pertwee era (1970-74) and the first six seasons starring Tom Baker (1975-80).

Meanwhile, in *Space Helmet for a Cow 2*, Paul Kirkley continues his irreverent history of *Doctor Who*, from the wilderness years of the 1990s to the show's triumphant 50th birthday celebrations.

Visit *www.madnorwegian.com* for prices and details on how to order these titles, and others.

School's out!

The first series of *Doctor Who* spin-off *Class* is available to pre-order now, RRP £19.99 on DVD and £24.99 on Blu-ray. The box set will be released on 2 January 2017.

Meet Eric Saward!

The latest in a series of 'audience with…' events at Manchester's Fab Café is An Audience with Eric Saward, the *Doctor Who* writer and script editor from 1982-86. The event will be held on both Sunday 27 November and Monday 28 November. Tickets are available from *tinyurl.com/EricTalk* and cost £7 each.

It's Eric!

UNIT Extravaganza!

Past and present eras of UNIT will come together in Big Finish's four-disc audio drama *UNIT: Assembled*, which will be released in May 2017.

The ongoing series, which tells the further adventures of Kate Lethbridge-Stewart (Jemma Redgrave) and Petronella Osgood (Ingrid Oliver) gains three special recruits for the box set – Jo Jones (Katy Manning), John Benton (John Levene) and Mike Yates (Richard Franklin).

Ingrid Oliver is flanked by the old guard of John Levene and Richard Franklin.

"We went into our *UNIT* audio dramas with the aim of keeping them centred on the present-day era of the organisation," says producer David Richardson. "But after two years of releases, the time has come to look fondly to the past… and when an old enemy threatens the world, Kate Lethbridge-Stewart needs the help of her father's colleagues."

The old enemy in question is the Silurians, here played by Richard Hope and Neve McIntosh, who worked together as Silurians in the 2010 TV story *The Hungry Earth/Cold Blood.*

"A hibernating population of reptiles has awoken," David reveals, "and their leader Jastrok has a very different plan for getting the world back and ridding it of the pesky apes."

One episode in the box set also centres on the Sea Devils, as Jo Jones must try to fill the shoes of her Doctor in order to save the world. Nicholas Briggs plays the Sea Devil leader, Krellix.

"I'm so thrilled by this box set," says David. "It's a great big story but full of heart and loving references to the past – little Easter Eggs that will delight everyone who has seen the era of the Third Doctor. And it was wonderful to have such legends as Katy, John and Richard with us at the recording, acting together in those roles for the first time since 1974. For everyone involved, this was very special indeed."

UNIT: Assembled is written by Matt Fitton and Guy Adams, and directed by Ken Bentley. A fifth disc in the box set

EXCLUSIVE OFFER FROM BBC STORE

BBC Store is the digital service that makes it easy to buy, download and keep digital copies of your favourite BBC shows. To celebrate the release of *The Power of the Daleks*, **DWM** readers can buy a collection of Dalek stories at a special discounted price. The titles included in *Daleks Through the Decades* are:

- *The Daleks* (aka *The Mutants*)
- *The Dalek Invasion of Earth*
- *Death to the Daleks*
- *Genesis of the Daleks*
- *Destiny of the Daleks*
- *Resurrection of Daleks*
- *Dalek*
- *The Stolen Earth/Journey's End*
- *Asylum of the Daleks*
- *The Magician's Apprentice/ The Witch's Familiar*

DWM readers can buy this bundle to enjoy on computers, tablets and mobile devices from BBC Store for only £14.99 (normal price £35.99) at *https://store.bbc.com/doctor-who/bundles/daleks-through-the-decades* using the code **DALEK**. The offer ends on 31 December 2016. Terms and conditions apply – see *https://store.bbc.com/TAndCs* for details. Please note that BBC Store is only available in the UK.

features behind-the-scenes interviews with the cast and crew.

Meanwhile, fans of the Third Doctor's era (of which UNIT played an important part) can now access a free download of the first episode of *The Transcendence of Ephros*, a brand-new audio drama released as part of the *The Third Doctor Adventures Volume 2*. The full-cast adventure stars Tim Treloar as the Third Doctor, Katy Manning as Jo and Bernard Holley as Karswell. The TARDIS arrives on the dying planet Ephros, where Galactux Power Inc is exploiting the world's remaining resources, and something is stirring beneath the surface...

Visit *www.bigfinish.com* for more details on this story and many others.

Katy Manning and Jemma Redgrave join forces.

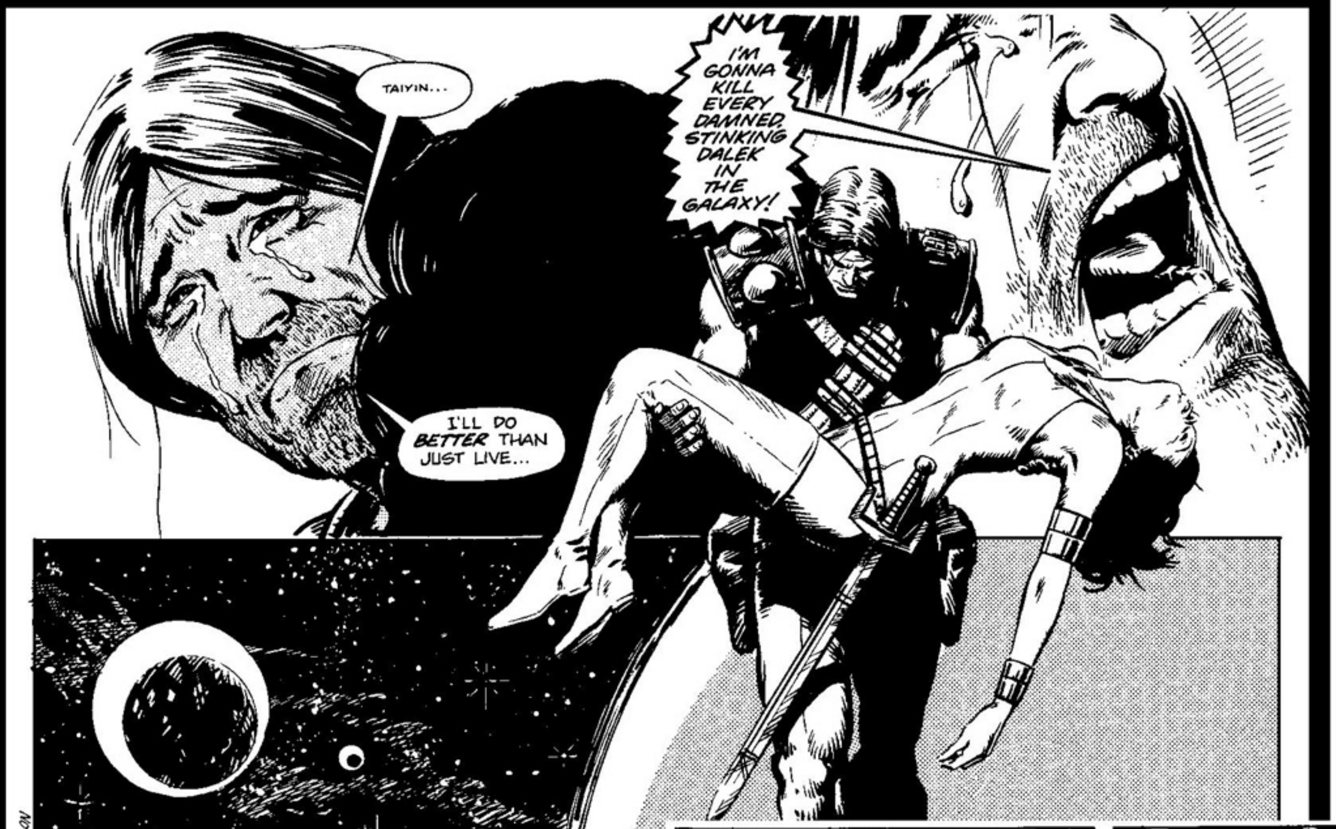
Yes, David, that *is* a big one.

Collector's Museum

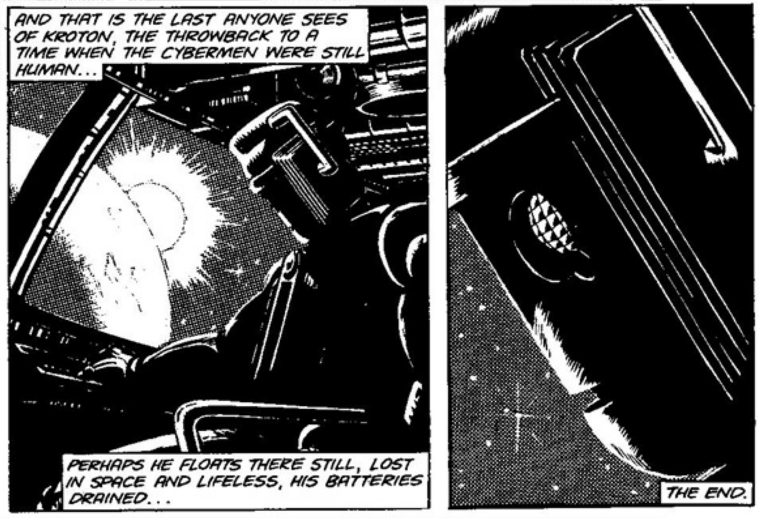
A new fundraiser has been established to try to help finance the first ever *Doctor Who* Merchandise Museum, which it is hoped will be based in Lincolnshire, England.

The campaign is spearheaded by *Doctor Who book* writer, historian and merchandise collector David J Howe. Large donations will be rewarded with perks, including private dinners with David, his wife (award-winning horror author Sam Stone) and Frazer Hines (Jamie in the 1960s), and lunch with *Star Trek: Deep Space Nine*'s Chase Masterson. More perks will be added as the campaign progresses. Visit the Indigogo fundraising page at *tinyurl.com/HowesWho* for details.

Steve Dillon 1962-2016



TAIYIN...
I'M GONNA KILL EVERY DAMNED, STINKING DALEK IN THE GALAXY!
I'LL DO BETTER THAN JUST LIVE...
STEVE DILLON



AND THAT IS THE LAST ANYONE SEES OF KROTON, THE THROWBACK TO A TIME WHEN THE CYBERMEN WERE STILL HUMAN...
PERHAPS HE FLOATS THERE STILL, LOST IN SPACE AND LIFELESS, HIS BATTERIES DRAINED...
THE END.

Over its record-breaking run, one of the very few features to appear in each and every issue of this title has been new fiction going beyond the *Doctor Who* TV series. And to give such the impact needed to compete with the surrounding photo-features, it was always intended such fiction would be equally visual... as comic strips. Artwork that would transcend budgetary restrictions, limited only by the imagination of the artist.

But even in 1979 this was a daunting challenge: To create new visuals which could at least match the scope of an already iconic TV series, while lacking its advantages of sound or movement. Only the best talent could be considered for such a challenge.

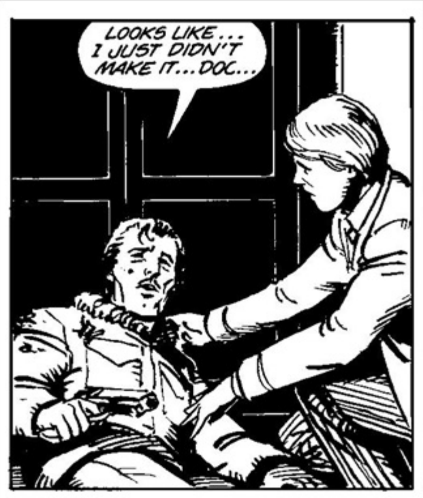
One such was an artist already famed for his work on *2000AD*'s *Dan Dare*, while another would go on to create the world-renowned *V for Vendetta*. But the third such talented individual? A teenager, barely 17, and with only a few months experience of drawing from a script.

This was Steve Dillon. Possibly the most remarkable comics artist the industry had ever known. While others of his age went on to higher education or merely dreamed of a comics career, Marvel chained him to his drawing board, producing at least three finished pages each and every week, drawing *The Incredible Hulk*, *Ant-Man*, *Nick Fury Agent of S.H.I.E.L.D.*... and for *Doctor Who Weekly*.

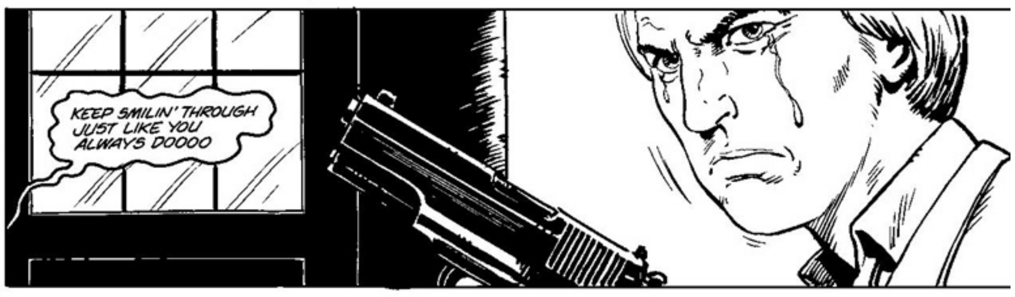
For this title, his artistic creations within his first few months alone were so exceptional that even now, almost 40 years later, there are few who do not fondly recall the names Abslom Daak – Dalek Killer, or Kroton – the Cyberman with a Soul. Hardly surprising then that his talents were soon recognised and across the following decades he drew some of the world's best-loved characters for an international range of publishers, from *2000 AD*'s *Judge Dredd* to *Warrior*'s *Marvelman* to Marvel's *The Punisher*. Along the way he even found time to co-create the cult British anthology *Deadline*, birthplace of *Tank Girl*.

But he is perhaps best remembered for his co-created DC Vertigo 66-issue run, *Preacher*. That he saw it become a top-rated TV series before his cruel and untimely death, aged 54, is something for which we should all be thankful. But it is scant reward for the passing of such an incredible and unique talent, an inspiration to all and who will be greatly missed.

DEZ SKINN



LOOKS LIKE... I JUST DIDN'T MAKE IT... DOC...



KEEP SMILIN' THROUGH JUST LIKE YOU ALWAYS DOOOO

BBC
DOCTOR WHO

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Beyond the TARDIS

BY **DOMINIC MAY**

A round-up of what the cast and crew of *Doctor Who* have been up to away from the series...

Peter Curries Favour

■ **Peter Capaldi** is reprising the mean-spirited next-door neighbour Mr Curry for *Paddington 2*, which began principal photography in October. The picture, scheduled for UK release on 10 November 2017, stars **Hugh Bonneville** and includes *Comic Relief* Doctors **Hugh Grant** and **Jim Broadbent** plus the voice of **Imelda Staunton**. A third movie is also planned.

Doctor Who Royalty

■ **Matt Smith** attended a special screening of Netflix's *The Crown*, in which he plays Prince Philip, at New York's MOMA on 23 October and also recorded CBS' *The Late Show with Stephen Colbert* broadcast on 28 October. A second series is in production with an option for more. Launching *The Crown* in the UK, Matt was a guest on BBC One's *The Graham Norton Show* on 4 November. **Jenna Coleman**'s *Victoria* (Series One is now available on DVD) will have a Christmas Special in 2017. Given Victoria's long reign, there is debate about how long Jenna might play the role, although any early departure seems highly unlikely. Jenna attended Tiffany & Co's *In Conversation* on 13 October followed by MIPCOM in Cannes promoting the series, which has now been sold to more than 150 countries.

Catherine Tate. Yeah. But no.

The Who Band

■ **David Tennant**, **Matt Lucas** (whose autobiography *Little Me: The A-Z of Matt Lucas* will be published in autumn 2017) and **Simon Callow** attended *The Boys in the Band* press night starring **Mark Gatiss** and **Ian Hallard** at London's Park Theatre on 4 October. The show's tour completes at West Yorkshire Playhouse on 19 November. David teamed up with **Olivia Colman** for Channel 4's *Stand Up to Cancer* cream tea chilli jam roulette challenge, shown on 21 October (see *tinyurl.com/chilli10*). David was a judge at the Chiswick House Dog Show on 25 September, and presented the London Film Festival Best Documentary award on 15 October.

8 out of 10 Caths

■ **Catherine Tate**, who tours *The Catherine Tate Show Live* until 4 December after promoting it on *Breakfast*, *Lorraine* and *The Graham Norton Show*, will appear on *8 Out of 10 Cats Does Countdown* within an 18-show C4 commission, which also embraces **David Walliams**, **Jessica Hynes** and **David Mitchell**. During her *Breakfast* appearance on 17 October, presenter Charlie Stayt accidentally confused her with **Matt Lucas**, believing she had created the *Little Britain* character Vicky Pollard, but fortunately Catherine was not bovvered!

McCoy Ahoy!

■ **Freema Agyeman** will return as Amanita in Netflix's *Sense8* Christmas Special, ahead of Season Two's spring launch. On 26 September series co-creator J Michael Straczynski tweeted, 'To answer inquiries and confirm online stories: yes, **Sylvester McCoy** is in *Sense8* Season 2, joining Freema as our second *Doctor Who* alumnus.' At September's MCM Scotland Comic Con, Sylvester, whose character appears to be named the Old Man of Hoy, said, "I play in three or four episodes of the next one that's coming out, and they've signed me up for the year after and the year after... if they want me."

Starkey on Stage

■ **Dan Starkey** will be appearing in the play *Peter and the Starcatcher* (described as a 'fascinating and funny prequel to *Peter Pan*') at Northampton's Royal & Derngate Theatre from Tuesday 29 November until Saturday 31 December.

David Tennant considers his scones as he prepares to take the chilli jam challenge!

© HELEN MAYBANKS

Emma Hamilton, Nikki Amuka-Bird and Christopher Eccleston: readers of *The Time Machine*, live on stage in October.

Cribbins Recoated

■ **Bernard Cribbins** reprised his Radio 4 *Neverwhere* character Old Bailey in **Neil Gaiman**'s short story prequel *How the Marquis Got His Coat Back* on 4 November. In December, Radio 4 dramatises Gaiman's *Stardust* featuring **Frances Barber**, **Sanjeev Bhaskar** and **Blake Ritson**. Frances acted opposite **Russell Tovey** as Joe Orton in Radio 3's *The Visa Affair* on 9 October.

The Visible Man

■ On 5 November **John Barrowman** received the Visibility Award at the Human Rights Campaign Palm Springs Garden Party for continued LGBTQ community advocacy. John, who was an aural witness to the shooting of two police officers within 200 metres of his Palm Springs home on 8 October, co-presented *The Now Show* on 21 October. **Christopher Eccleston**, who with *Torchwood*'s **Nikki Amuka-Bird** read HG Wells' *The Time Machine* during the London Literature Festival at the Royal Festival Hall on 5 October, was among personalities recently celebrating *The Big Issue*'s 25th anniversary.

Prolific Noel

■ The BFI revealed **Noel Clarke** as the most prolific UK film black actor over the past ten years, having researched more than 1000 films. **Billie Piper** and **Sheridan Smith** (who tours Fanny Brice in *Funny Girl* at selected venues in 2017) were among the 13 November *Evening Standard Theatre Awards* nominees.

Eight Direction

■ **Paul McGann** has directed *Zero* for Jimmy McGovern's BBC One afternoon drama *Moving On* Series Eight, tackling the contentious subject of zero-hours contracts. **Peter Davison**, who promoted his autobiography with an appearance on *The Wright Stuff* on 6 October, and plays Herbie in *Gypsy*'s 28 November DVD release, has become a Richmond Orange Tree Theatre ambassador alongside *The Sarah Jane Adventures*' **Samantha Bond**.

Quickies

■ **John Hurt** plays a priest in Jacqueline Kennedy biopic *Jackie* released in the US on 2 December with **Richard E Grant** and **Corey Johnson**. **Mike Bartlett** is writing ITV's three-part London hospital drama *Trauma* to film next summer. **Rufus Hound** completes a test tour of new musical *The Wind in the Willows* at Southampton's Mayflower Theatre on 20 November, playing Toad. **Ben Foster** rearranged and orchestrated the music for BBC One's recently completed *Still Game* Series Seven. **Frazer Hines** plays the Emperor in *Aladdin* at the Grand Opera House York from 9 December (see our full Christmas round-up next issue). **Peter Harness** is among the writers on the new BBC One global crime series *McMafia*.

Ian Liston in *The Armageddon Factor*.

Obituary

■ **Ian Liston**, who played 'Hero' in *The Armageddon Factor* (also providing the uncredited voices of Damage Control and Pilots), died on 1 October aged 68.

Galaxy FORUM

Your views on everything going on in the hectic world of *Doctor Who*...

The cover star and main interviewee of the last issue of **DWM** was the one and only John Barrowman, who revealed his, ahem, secret plans to bring *Torchwood* back to our TV screens...

The Captain's Log

■ **CLAYTON SCOTT** SAINT LOUIS
I loved your interview with the one and only John Barrowman. As someone who grew up only one State away from him, it was nice to see (and hear) him on *Doctor Who*. I think it is essential for people to be like John, to be true to themselves, and be comfortable with that. The article also made me revisit *Torchwood* and binge-watch it. Thank you, John, and here's to another series of *Torchwood* sometime in the future!

■ **'FUNKY'** EMAIL
An amazing interview with the legendary Captain Jack in **DWM** 505, but with his cosplay experience, surely he's a dead cert for a live-action version of *Captain Scarlet*?

■ **LOUISE POND** (20) EMAIL
The interview with John Barrowman was very funny, and it was fascinating to hear about how *Torchwood* has changed over the last ten years and what John thinks of the series. It was also great that John cosplays – just like a geek should! I definitely agree with him about how fans should embrace their individuality and be proud of dressing up and wanting to be our own heroes. It meant a lot when he spoke about how Captain Jack has inspired fans, especially younger viewers. I was quite young myself when I first saw Jack, and I definitely think his presence within the series has made me more open to people of different cultures, regardless of gender, sexuality or ethnicity. I love it when people express their individuality and I think a tiny part of that is thanks to the Captain.

So I salute you, Mr Barrowman, for making me a more open-minded, positive and creative geek!

Torchwood lives long in the memory, it seems, but it won't have escaped your attention that *Doctor Who* has recently acquired a brand new spin-off: BBC Three's *Class*...

EXCLUSIVE PREVIEW! How the Doctor turns up in the brand new spin-off show: CLASS
BBC
DOCTOR WHO MAGAZINE
THE OFFICIAL MAGAZINE OF THE BBC TELEVISION
THE POWER OF THE DALEKS
A first look at the brand-new animation!
EXCLUSIVE INTERVIEW!
BACK TO LIFE!
JOHN BARROWMAN reveals his secret plans to resurrect Captain Jack once again as TORCHWOOD hits its 10th anniversary!
PLUS STEVEN MOFFAT ■ DIRECTING DOCTOR WHO ■ THE SAVAGES

You Lift Me Up

STAR LETTER

■ **IAN TRIGG** EMAIL
I've suffered from depression on and off for about nine and a half years now. However, one thing which never fails to lighten my mood is watching *Doctor Who* and reading **DWM**. I was born in 1968 and have been a fan since I was five-years-old. I have read every issue of your magazine since it first started in 1979, and although I don't have much time nowadays in which to indulge in my favourite pastime, it never fails to lift me up, in spirit and mind. I am currently reading issue 452, so I am a few years behind, but I'm sure I'll catch up eventually.

I can't quite put into words why I love reading **DWM** so much, but I love the positive, upbeat approach and vibe and the occasional humour which often makes me laugh out loud. It just makes me feel so good to be a *Doctor Who* fan. I really appreciate your awesome magazine and the help that it gives me; it's better than any medicine. Please keep up your amazing work!

You probably won't read this for a while, Ian, but you've won a copy of *Order of the Daleks*, a new audio drama starring Colin Baker! It's available now, priced £14.99 (CD) and £12.99 (download) from *www.bigfinish.com*

DOCTOR WHO
ORDER OF THE DALEKS

Top of the Class?

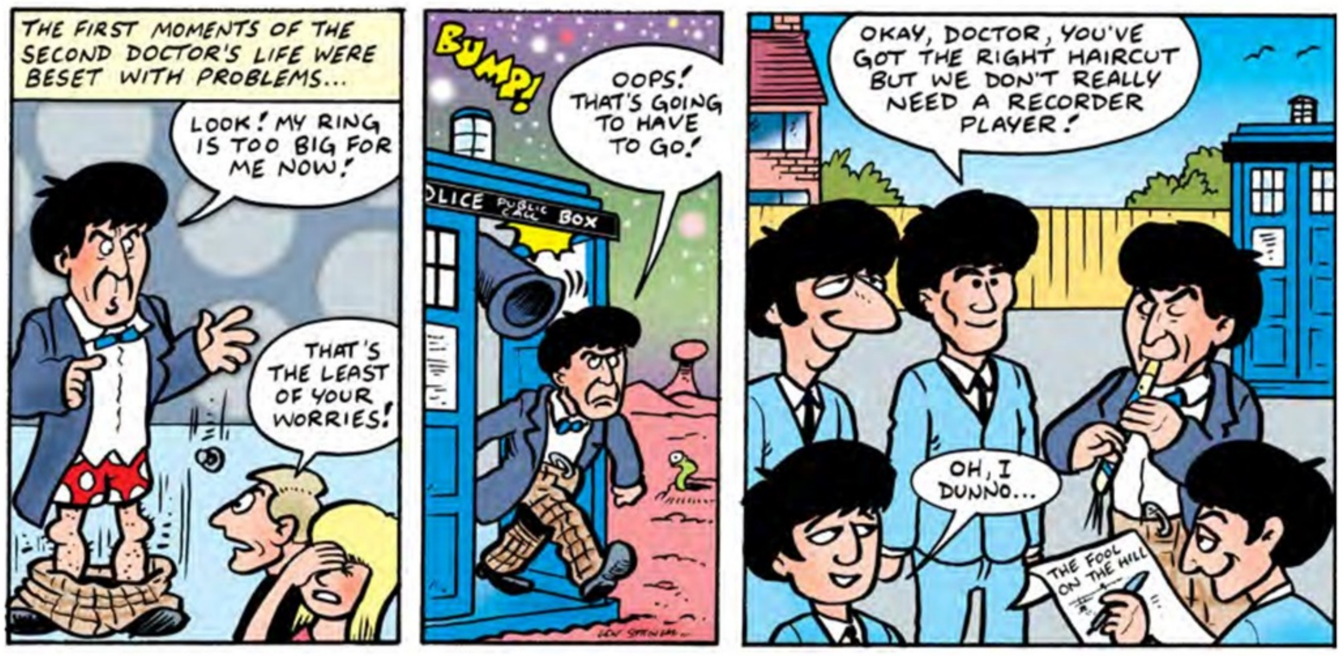
■ **ANTHONY GREEN** (32) SHEFFIELD
I enjoyed the first two episodes of *Class* and it was interesting to see the Doctor from a different perspective. I couldn't help but think, though, that the Doctor was indirectly responsible for all those sudden and gory deaths. Those creatures could break through because of all the time travel that has occurred at Coal Hill, which all started when the Doctor hid his granddaughter there and more so when he dangerously hid the Hand of Omega nearby. Surely, though, what has really weakened time and space at the school is the Doctor picking up and dropping off Clara everyday, even between lessons (a reckless sign of the Hybrid?).

Now the Doctor has left this group of young people with an extraordinary responsibility to protect Earth, and he clearly won't be back every day to help. He said that he can't be everywhere at once, but surely the real reason is that excess visits to the Academy would add to the Artron energy and make the situation worse? I'd like to think that we will see the Doctor checking in on these young people's progress, though. He must really trust them to take such a huge risk. He usually leaves others to rebuild after an adventure, but we don't usually see the repercussions.

I am looking forward to seeing the rest of the series – it was engaging and the cast was fantastic. But I hope that some teachers and pupils survive!

■ **SIMON RIVERS** EMAIL
I was looking forward to watching *Class* – but, let's face it, it's just not really all that good, is it? Actually, it's kind of fine in a low-key, watered-down, less witty, cheaper-looking *Buffy* knock-off kind of way, but it's oddly diminished by being a spin-off from *Doctor Who*, rather than a brand new show in its own right. As it stands, you're left wondering why they don't just phone up the Doctor every week, why the Doctor seems content to let a gang of ill-equipped teenagers fend for themselves against malevolent forces that he's indirectly responsible for unleashing, and why UNIT doesn't

THE DAFT DIMENSION by Lew Stringer


THE FIRST MOMENTS OF THE SECOND DOCTOR'S LIFE WERE BESET WITH PROBLEMS...
LOOK! MY RING IS TOO BIG FOR ME NOW!
THAT'S THE LEAST OF YOUR WORRIES!
BUMP!
OOPS! THAT'S GOING TO HAVE TO GO!
POLICE PUBLIC CALL BOX
OKAY, DOCTOR, YOU'VE GOT THE RIGHT HAIRCUT BUT WE DON'T REALLY NEED A RECORDER PLAYER!
OH, I DUNNO...
THE FOOL ON THE HILL

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. **Email:** dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

come in and investigate (or Torchwood or Sarah Jane, for that matter). Come to that, why would the kids carry on having lessons from someone who they *know* isn't even a real teacher? Why wouldn't the school be closed down? Sadly, it all just lacks any kind of credibility.

■ **GARY GILLESPIE** (41) LONDONDERRY
Class is class! I wasn't sure if I was going to enjoy it, but I loved it. It was fast-paced, had a good story, great effects, and a nod to Clara and a certain Doctor at the end to round it off. The cast was great, but I thought Katherine Kelly stole the show – she was amazing!

■ **BEN CHAMBERLAIN** EMAIL
There's an interesting link between the original premise of *Doctor Who* and the set-up for *Class*. Two aliens come to Earth, seeking refuge, with the younger of the two becoming a pupil at Coal Hill School. Sadly, whereas *An Unearthly Child* wisely kept the origins of the Doctor and Susan ambiguous and mysterious, *Class* revealed everything about Charlie and Miss Quill in a prolonged and slightly tedious info-dump in the middle of the first episode. Still, it can only get better from here, surely?

■ **BILLY EDWARDS** EMAIL
I love a good Doctor entrance, and *Class* certainly had one! I used to be sceptical about the idea of a Coal Hill School spin-off, but to my surprise I found myself loving it. Entertaining and fun, I found it refreshing to have a more grown-up take on *Doctor Who*, and not one for the squeamish, at that! The characters are well-rounded and interesting people as well. I'm hoping for an appearance later on from a certain Mr Chesterton...

Stealing the show: Katherine Kelly as Miss Quill.

■ **BETH WALSH** EMAIL
Like many, I'm sure, I watched *Class* because of its (admittedly tenuous) connection to *Doctor Who*. But unlike *The Sarah Jane Adventures* or *Torchwood*, it doesn't seem to feel like it's set in the same shared world at all.

■ **NICK SAVAGE** (18) GLASGOW
Having seen the first two episodes of the new BBC Three spin-off series *Class*, I can sum them up in just three words: Too. Much. Blood. The amount of gore already seen in the series is horrifying and wholly unnecessary, as *Doctor Who* itself has mostly managed without it for 53 years. I actually felt physically sick watching the Headmaster get skinned.

That said, the rest of the show is fantastic. All the characters are excellent, especially Tanya and Ram, and the storylines of the episodes are thrilling as well. I do hope there is much less blood as the series continues, as it spoils the viewing of brilliant plots and characters.

■ **JAMES SLOAN** EMAIL
When I heard about the latest *Doctor Who* spin-off, I wasn't sure. The spin-offs previously have catered for different demographics.

The Sarah Jane Adventures was a CBBC show, but made sure it did not 'dumb down'. *Torchwood* on the other hand was meant to be more 'adult'. I think *Class* is a bit of both.

There is a feel of *Buffy the Vampire Slayer* about it, which is no surprise. Despite being somewhat older than the target audience, I did get drawn in and enjoyed what I saw. Miss Quill is obviously meant to be a figure the older viewers can latch onto and Katherine Kelly plays her well.

That said, she alternates between repressed violence, cold resentment and sometimes quite broad comedy. They need to keep her a little bit of a rogue element, as she could turn if freed from her 'enforced protector' status. Too much broad comedy could detract from that, I fear.

■ **RICHARD SWEET** EMAIL
Last issue, Patrick Ness said, "These aren't the kind of characters who stand around watching adults making decisions." However, 35 minutes into *For Tonight We Might Die*, Patrick's new characters all stand around as the Doctor suddenly appears, and sorts out their problem for them. I think I might have seen enough.

■ **CALLUM MCARTHUR** (16) SCOTLAND
I'm loving *Class*. It's something fresh that we've needed for a while. I like the setting of Coal Hill School and how we explore the back stories of these characters. I think my favourite character has to be Miss Quill – she has some cracking one-liners. Can't wait to watch the rest of the series!

A mixed reaction so far, then. Next time, let us know what you thought about *The Power of the Daleks* animation... **DWM**

WHO TUBE

This month's pick of *Who*-related videos

■ Watch the full panel with Peter Capaldi, Pearl Mackie, Steven Moffat, Brian Minchin and Matt Lucas at the New York Comic Con 2016.
Go to: **tinyurl.com/NYComicCon16**

■ Peter Capaldi and Steven Moffat give BBC America a sneak peek of this year's Christmas Special, *The Return of Doctor Mysterio*.
Go to: **tinyurl.com/XmasPeek**

■ The TARDIS takes CBBC's Hacker and Karim on a bumpy ride to help them build a brand-new robot friend for CBBC, using designs sent in by CBBC fans.
Go to: **tinyurl.com/CBBCrobot**

■ Here's a recently unearthed interview from December 1988 with actor Edmund Warwick, who had played the Daleks' robot duplicate of Doctor Who in the 1965 episode *The Death of Doctor Who*.
Go to: **tinyurl.com/EdmundWarwick**

■ YouTuber Cloister Productions has recreated the TV title sequence for Sylvester McCoy's Seventh Doctor using today's tech... in just 24 hours!
Go to: **tinyurl.com/McCoyTitles**

◀◀ On This Month...
25 YEARS AGO

It's November 1991, and readers of **DWM** 181 hope for some good news.

'X-Rated' Who in the USA...?!

■ In the dark days of the early 1990s, **DWM** readers were hungry for news – *any* news, however unlikely – of a new series of *Doctor Who*. A report in **DWM** 181's *Gallifrey Guardian* was typical of the type of story floating around: 'In the most bizarre twist yet in the apparently unending round of bids to produce *Doctor Who*, an American conglomerate is said to have approached the BBC to make "X-Rated" versions of the series for United States cinema release, featuring Rutger Hauer as the Doctor. The stories would be produced in an episodic format suitable for television viewing. So far, **DWM** has been unable to trace the company involved.'

Electronic Rumours

■ Elsewhere in the issue was more detailed information about a new season, which had been 'appearing on computer bulletin boards across America'. These early internet pioneers told of scripts from writers including Ben Aaronovitch, John Lucarotti, Ian Briggs and Donald Cotton. **DWM** wasn't taken in for a moment by this online wish list: 'The "Season" falls apart on closer inspection, of course...' reported *Gallifrey Guardian*. 'Still, it will be interesting to see just how long this particular rumour will run – hopefully until the real thing starts transmission?'

Red with Envy

■ Even when *Doctor Who* had been a going concern, fans felt it had been hard done by. On the letters page, *You on Who*, Richard Stevens from Finchley wrote to complain that, 'the BBC gave the whole season of *Doctor Who* in 1989 the same budget as one episode of *Red Dwarf*. This was unforgivable.' **DWM** replied, clarifying that 'the visual effects budget for an entire season of *Doctor Who* was about what it costs to make one episode of *Red Dwarf*... However, talking of money, would *Doctor Who* be any better for a budget of say $1.6 millions...? Or is its strength in its storylines?' It was a moot point; in 1991 most readers would've been delighted to give *any* new episodes a try – whatever the budget.

TAKE TWO

50 YEARS OF THE SECOND DOCTOR

In November 1966, *Doctor Who* undertook its trickiest challenge yet. Could it survive with a brand new lead actor? Half a century later, we celebrate the lasting legacy of the Second Doctor's era...

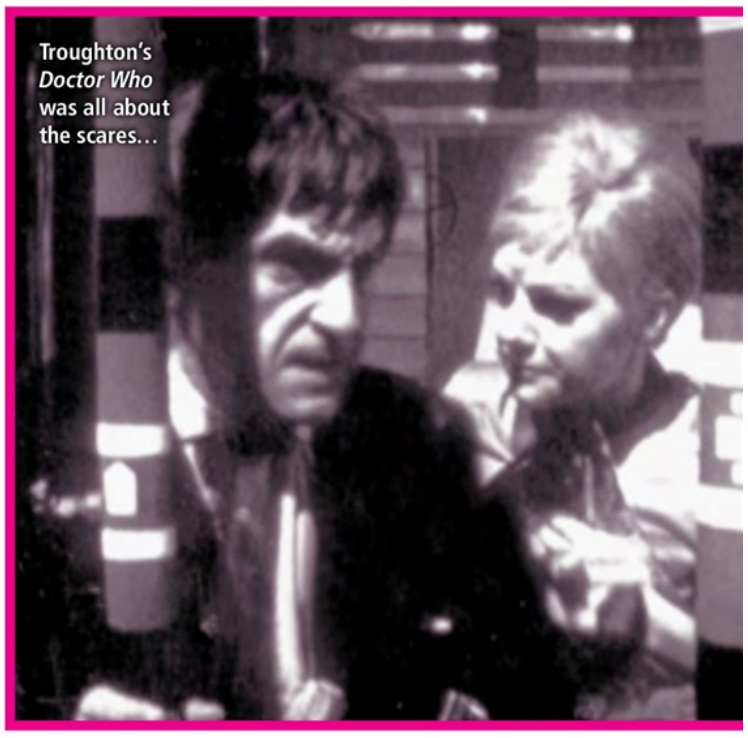
FEATURE BY **JONATHAN MORRIS**

This November, we celebrate the 50th anniversary of the début of the Second Doctor, played by Patrick Troughton. It's the moment when *Doctor Who* completes its first cycle of change and renewal, with the departure of the final original cast member.

But to understand how *Doctor Who* changed when Patrick Troughton took over the lead role, you first need to consider what *Doctor Who* was before. With William Hartnell as the Doctor, *Doctor Who* had been two shows. Firstly, it had been a moderately successful educational series for children, in which the Doctor and his friends visited colourful moments from history and learned improving moral lessons on visits to far-flung worlds and the future. And, secondly, it had been a wildly successful sci-fi series written by Terry Nation in which the Doctor fought evil alien monsters. These two series co-existed, but when Innes Lloyd took over as producer in 1966 he quickly came to the conclusion that *Doctor Who* was at its best when it was an adventure series of "thrill and horror" aimed at 14-year-olds, and by the time Troughton took over the role *Doctor Who* was all about the monsters.

It was all about covert alien invasions, giant crabs and robot yeti lunging from the shadows, Daleks devising devious deceptions, Cybermen and Ice Warriors emerging from entombment, and seaweed monstrosities writhing in the foam. It was all about possession, about neurotic authority figures on the brink of a nervous breakdown, about isolated bases being besieged or infiltrated or, usually, both. The show now had one single *raison d'être*; to scare.

That is the fundamental difference with the Troughton era. It has what Lloyd termed "added menace", while, interviewed in 1982, script editor Gerry Davis confirmed that his goal was to "make the programme frightening". Both Lloyd and Davis were opposed to the show depicting violence or anything related to children's lives (Lloyd considering the injections in *The Underwater Menace* a mistake) while the budget limited how effective the monsters could actually be, so the formula they adopted, which is the essence of the Troughton era, was to tell stories where the focus is on a creeping sense of dread. Nearly all his 'monster' stories are about something dreadful lurking off-screen; something terrible which is yet to happen. It is all about



Troughton's *Doctor Who* was all about the scares...

the anticipation, the fear created in the viewers' imaginations. *The Power of the Daleks* and *The Evil of the Daleks* are both played out as waiting games, anticipating the moment when the Daleks will revert to type and start exterminating everyone.

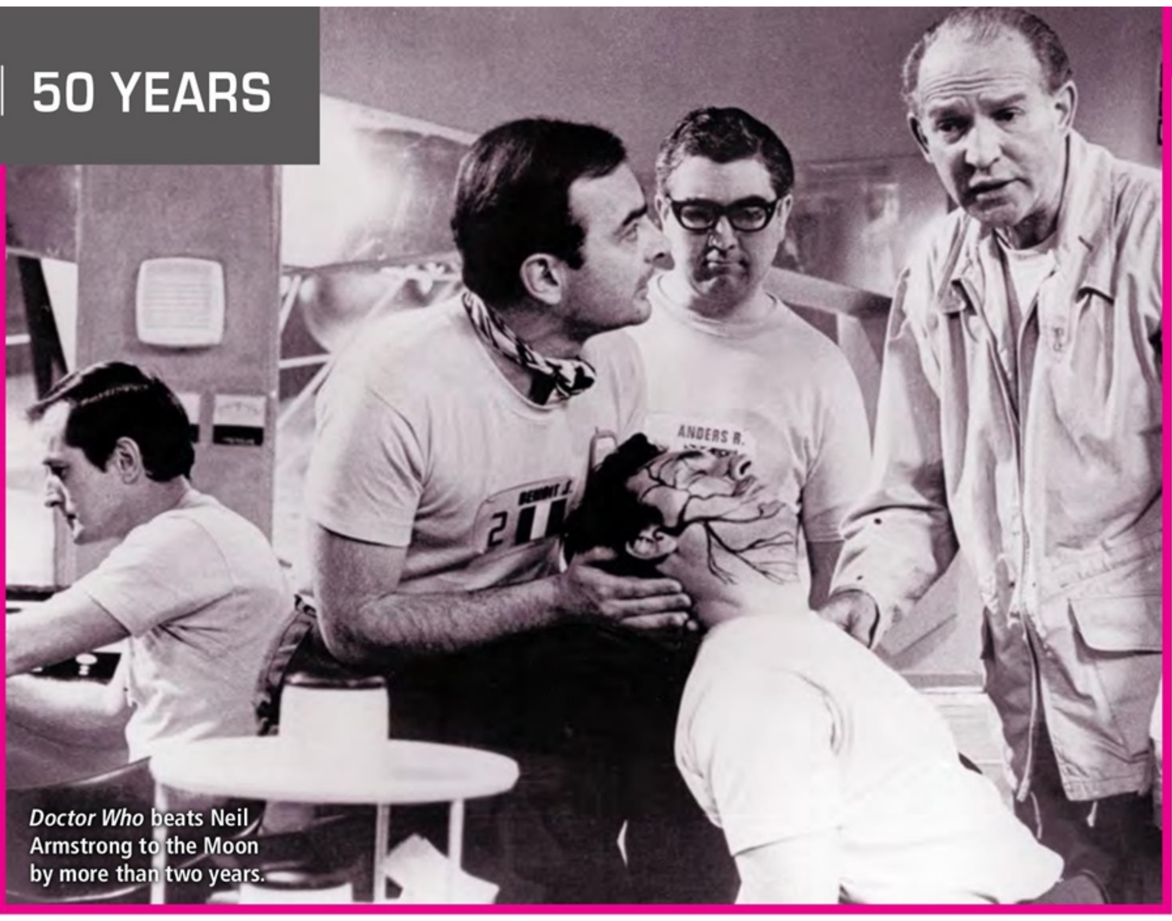
The Cybermen stories are all based around deferring the moment when the Cybermen appear for as long as possible, making that first appearance as striking as possible, and avoiding any scenes where they actually talk if at all possible. It could be argued that the stories *The Faceless Ones*, *The Web of Fear* and *Fury from the Deep* are not exactly the most rigorous in terms of plot logic, but they are not exercises in logic, they are exercises in suspense and creating shocking moments of nightmare-fuel. And that sense of dread is central to the characterisation of the Second Doctor. He spends much of his time in a state of nervous apprehension, giving warnings that go unheeded, out of his depth, overawed, and genuinely afraid of his enemies and their intentions.

Another great change of the Troughton era is that it is *contemporary*. While the Hartnell era barely alludes to present-day concerns or fashions (save for last few stories produced by Lloyd), the Troughton era is embedded within, and a product of, the 1960s. On the most superficial level, there are stories set in the present-day utilising contemporary social developments, such as package-tour holidays in *The Faceless Ones* and the introduction of domestic gas in *Fury from the Deep*. *The Web of Fear* employs the London Underground and metropolitan smogs to chilling effect, and features an unctuous TV journalist not a million miles away from Alan Whicker. And while *The Macra Terror* may be set in a futuristic colony, it's a futuristic colony which children would recognise as a version of the holiday camps they visited every summer.

While *The Macra Terror*'s similarity to the 1960s cult TV series *The Prisoner* was a coincidence – they were in production simultaneously – their similarity demonstrates that they were both drawing on the same counter-cultural ideas, of the state controlling individuals through psychological conditioning. It's a recurring idea throughout the Troughton era; the villains want to impose absolute conformity and make people "like a string of sausages, all the same!" And in many of the stories the youth are the voice of revolution, of non-conformity; *The Power of the Daleks*, *The Dominators*, *The Krotons* all feature rebellious students, mirroring the rise of student activism in the 1960s (indeed, *The Dominators* is a fairly mean-spirited parody of the pacifist movement).

The Second ►

'The Second Doctor embodies the spirit of non-conformity. He is a perpetual outsider.'


Doctor Who beats Neil Armstrong to the Moon by more than two years.

Doctor embodies the spirit of non-conformity. He is a perpetual outsider, scruffy, anti-authoritarian and impious (whilst also being scrupulously polite, to the point of sarcasm). Even his hairstyle, echoing the Beatles' mop-tops inspired by the 'existentialist' movement in Germany, is a sign of the Doctor being a member of the counter-culture. He dresses like a scruffy mockery of a member of the establishment; while the First Doctor dressed as a figure of authority, the Second Doctor dresses like an undergraduate during 'rag week'.

The Troughton era also reflects the growth of a more internationalist society. Improvements in technology meant that television brought a wider world into people's homes than ever before, and the 1967 *Our World* broadcast brought the world together to see live images of a Canadian rancher, Australian trams, the construction of the Tokyo subway and the Beatles performing *All You Need is Love*. This internationalist outlook – the idea that the future would see the nations of the world co-operating in multinational organisations – recurs throughout the Troughton era; the crews of *The Moonbase, The Wheel in Space* and *The Space Pirates,* the expedition in *The Tomb of the Cybermen,* the whole idea of T-Mat in *The Seeds of Death*, the UN developing its own taskforce in *The Invasion,* and the world government of *The Enemy of the World*.

Following on from this, the *Our World* broadcast was made possible because of the development of the three Intelsat satellites, part of a series of technological advancements during the 1960s. Prime Minister Harold Wilson declared that the decade would be forged in "the white heat" of a scientific revolution, and *Doctor Who* captures that sense of scientific optimism. It depicts progress as a social good; in the future we will have moonbases, an end to famine due to artificial food, robot harvesters, space wheels and instantaneous teleportation. Most importantly, we will have weather control using a gravitron, an ioniser, Skycatcher satellites, a space wheel providing forecasts or a Weather Control Bureau (weather control occurs almost as frequently during the Troughton era as scenes involving foam). But, interestingly, scientific progress is not always depicted in a positive light; *The Ice Warriors* depicts the Earth in the aftermath of an environmental catastrophe, where a World Computer controls civilisation and the destitute are sent to 'rehabilitation centres'; *The Enemy of the World* features the development of earthquake-creating technology, and the society of *The Wheel in Space* is one of gifted children being hot-housed in 'parapsychology units' and failing to develop emotions. *The Seeds of Death* depicts a future where human relies on technology vulnerable to sabotage, and where the rockets of the 1960s are museum pieces, while *The Space Pirates* depicts a future in which space travel has become humdrum.

'The Troughton era captures the 60s sense of scientific optimism, as championed by Harold Wilson.'

So while *Doctor Who* captured the scientific optimism of the age, it was also cautionary about its potential for de-humanisation, most obviously with the introduction of the Cybermen. One of Innes Lloyd's innovations was to recruit an unofficial scientific adviser for the programme; after meetings with Patrick Moore, Alex Comfort and Eric Laithwaite, Gerry Davis enlisted the services of Doctor Kit Pedler. While it is hard to believe that *The Tenth Planet*, with its roving twin-Earth with upside-down continents, even *had* a scientific adviser, both its realistic depiction of spaceflight and the creation of the Cybermen attest to Pedler's insight and Lloyd's desire to give the show a more scientifically rigorous approach. As the public followed real-world developments in space exploration, *Doctor Who* had to become more realistic to maintain suspension of disbelief, and in Pedler's stories in particular *Doctor Who* is set in the same future of moonbases and space stations predicted in scientific journals and *The Sky At Night*.

Another social change of the late 1960s was the advance of sexual equality; in 1968 female machinists at the Ford factory striked for equal pay as their male counterparts, and that year Barbara Castle became the first female secretary of state. As *Doctor Who* moves into the late 1960s you can see it grappling with the idea of what became known as the Women's Liberation Movement just by comparing the profile of women in Patrick Troughton's first season to his third. In his first season, female guest characters are very thin on the ground, with several stories where the only female member of the cast is the Doctor's companion, Polly. She is occasionally given interesting stuff to do, particularly in *The Highlanders* where her character contrasts with the spineless Kirsty, and in *The Moonbase* where she formulates a chemical weapon, but too often she is reduced to screaming at things. Throughout the rest of the Troughton era there is a tension between chauvinistic writers who think the ladies are there to scream and

REMEMBERING PATRICK TROUGHTON

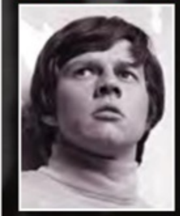
ANNEKE WILLS Polly

"He loved practical jokes... except when they were played on him. I remember one time, during rehearsals, Michael Craze and I came out wearing T-shirts with the words 'Come Back Bill Hartnell, All Is Forgiven!', but the joke rebounded on us, because he was really upset. On another occasion – it may have been his birthday – we bought him a pair of socks as a present, but only gave him one of them. We couldn't have teased him like that if we hadn't loved him." **(DWM 187)**

MICHAEL CRAZE Ben

"When he came up with all his whistles and hats and everything, that was it! Anneke and I kicked up a rumpus when they started to cut him down, when they said, 'The whistle's got to go, we've got to cut down the hat,' and all that sort of thing. There was a great hoo-hah about it, because he wanted to be the cosmic hobo, but they thought there was too much comedy creeping in. I suppose there would have been if they'd given Pat full rein. He'd have gone mad!" **(DWM 225)**

FRAZER HINES Jamie



"Three of the happiest years of my life were the ones I spent working on *Doctor Who* with Patrick. I was very fond of him. I loved the guy. Pat and I only did a couple of conventions together – he and Colin [Baker] got me invited to one of the first ones in America, in 84 or 85. Pat died soon after, at a convention. I was so upset, because I'd thought our double-act could carry on through the conventions. We *were* a double-act, Patrick and I. He was taken too soon." **(DWM 458)**

Psychadelic? The Doctor and friends explore a whole new dimension in *The Mind Robber*.

provide eye-candy, and a clear intent to include dynamic, proactive female characters. Beginning with Jean Rock in *The Faceless Ones*, nearly every story has at least one strong woman; think of Astrid and Fariah, Megan Jones, Gemma Corwyn and Lady Jennifer. *The Tomb of the Cybermen* and *The Space Pirates* even have female villains. The paradox of the show's treatment of women is best illustrated in *The Web of Fear* where on the one hand you have Anne Travers ("When I was a little girl I thought I'd like to be a scientist, so I became a scientist") and on the other you have Victoria wandering off into dark tunnels looking for things to shriek at.

The idea that sexual equality will lead to women losing their femininity crops up so often it is almost a theme. Will they become emotionless robots like Miss Garrett, Gia Kelly and (to an extent) Zoe? The way the show usually resolves this dichotomy is to dress these strong, independent women in the shortest skirts or most bottom-clinging trousers available. In a way, it's a shame that the story *The Prison in Space* was cancelled, as it is a spoof of feminism in the same way that *The Dominators* is a reactionary parody of the anti-war movement. In that story, the head of state is a fascist called Chairman Babs who is defeated when she falls head-over-heels in love with the Doctor and rediscovers her femininity. Yes, it would be very embarrassing (at the conclusion, Jamie cures Zoe of her feminist brainwashing by *spanking* her!), but it would be an amazing piece of social history.

The era reflected the *zeitgeist* in other ways. A week after the Beatles went on a trip to Bangor to study with the Maharishi, the TARDIS landed about seven miles away for the filming of *The Abominable Snowmen*. The Doctor may have got to the Himalayas before the Fab Four, but they were both part a growing interest in Eastern mysticism, in meditation and alternative ideas like 'astral planes'. And, while *The War Games'* anti-war theme was clearly influenced by the political views of its co-writer Malcolm Hulke, as well as the influential *The Donkeys* (1961) by historian Alan Clark, the story's setting also reflects the fact that the First World War was, anachronistically a part of 1960s culture. The war's 50th anniversary – commemorated in the documentary series *The Great War* – appears to have led to a revival of interest. The pop groups The Kinks and The Zombies wrote songs about the conflict, *Two Little Boys* reached number one with many record-buyers assuming it was about the First World War, and the satirical musical *Oh, What A Lovely War* was adapted for the cinema (*The War Games* even used some of the same locations). In addition, the First World War was an obvious point of comparison for the ongoing war in Vietnam, regarded as being futile, ill-conceived and endless, with young, conscripted men being brainwashed and forced into a spurious conflict engineered by warmongers. Similarly, while *The Highlanders* owes a great deal to the 1886 novel *Kidnapped* by Robert Louis Stevenson, its setting would have been more familiar to viewers as the subject of the 1964 Peter Watkins documentary *Culloden*.

Of course, when one thinks of the 1960s, one thinks of the fashions and the advent of 'pop art', and for costume and set designers *Doctor Who* was an opportunity for them to show off their own 'take' on contemporaries movements. The abstract, pinwheel-patterned sets for *The War Games* and the futuristic fashions of *The Ice Warriors, The Wheel in Space* and *The Enemy of the World* encapsulate 1960s modishness, while Zoe's suit in *The Seeds of Death* was sufficiently fashionable for Wendy Padbury to retain as part of her wardrobe. *The Mind Robber* goes even further, by including a self-aware piece of pop art, the Karkus, whose arrival is accompanied by an animated explosion (reminiscent of the scene transitions in the 1960s US TV series *Batman*).

But, perhaps unexpectedly, the story which seems to most reflect 1960s trends is *The Evil of the Daleks*. It's interesting to note that while the First Doctor watched the Beatles on a TV screen, the Second Doctor hears the Beatles while sitting in a cafe in the 1960s, decorated in a lavish pop art style. And even when the setting of the story changes to Victorian times, it remains contemporary. Victorian culture was enjoying a revival in the mid-1960s, as demonstrated in the artwork on albums such as *Ogden's Nut Gone Flake,* pop groups writing vaudevillian or Victoriana-tinged songs, and the 1966-1967 TV series *Adam Adamant Lives!*. This was an era, if TV documentaries are to believed, in which young gentlemen in top hats spent their free time visiting the shop *I Was Lord Kitchener's Valet* in order to peruse a rack of vintage military jackets.

And what is Edward Waterfield doing in *The Evil of the Daleks*? He's running a shop selling Victorian memorabilia! The only difference is that Waterfield's shop is full of clocks rather than vintage clothes, but they are both cashing in on the craze for Victoriana. In addition, *The Evil of the Daleks* was broadcast hot on the heels of the 1967 TV adaptation of *The Forsyte Saga*, and could be described as *The Forsyte Saga* with Daleks (the equivalent of *Doctor Who* putting Daleks into an episode of *Downton Abbey* today).

Victoriana was very much in vogue in 1967.

Another theme of the late 1960s musical scene was the idea of a return to childhood, a more innocent bucolic age of storybooks from the early twentieth century. Pink Floyd named their 1967 LP *The Piper at the Gates of Dawn* in tribute to *The Wind in the Willows*, and songs like *The Gnome* and *Bike* typify the desire to recapture a childlike naïvety; you can hear it in the Beatles' *Lucy in the Sky with Diamonds* and *Cry Baby Cry,* Keith West's *Excerpt from a Teenage Opera*, and numerous other songs of the era. The Small Faces and The Kinks both released songs about tin soldiers in late 1967 – and in early 1968 Peter Ling started writing *The Mind Robber*, which even if it wasn't influenced explicitly by the 'toytown' musical sub-genre nevertheless explored the same world. As well as clockwork toy soldiers, there are children from a nineteenth-century Edith Nesbitt novel and all the children's favourites, Gulliver, Blackbeard, Rapunzel and creatures from myth. *The Mind Robber* is not psychedelic but it takes the same approach as psychedelic groups in appropriating childhood characters and imagery to disturbing and mind-bending effect. Just as pop music was taking a trip into the worlds of Lewis Carroll and Kenneth Grahame, the Doctor took a trip into the Land of Fiction.

So pop culture in the late 1960s was all about playing with these elements – Victoriana, the First World War, pop art, Eastern mysticism, childhood imagery – and *Doctor Who* was a part of that. Because during the Troughton era it didn't simply reflect pop culture. It *was* pop culture.

Another, possibly overlooked, influence on the Troughton era is how the production process developed. Over the course of the 1960s *Doctor Who* evolved from a show that was recorded 'as live', with three or four recording breaks during each studio session, to a show where there were breaks or 'recording pauses' between nearly every scene, allowing the director more flexibility to reshoot scenes and enabling the writers more flexibility in constructing their narrative. They would no longer need to alternate between groups of characters and sets, and no longer have to add extra dialogue at the end of scenes to enable the actors and cameras to move to another set.

There is probably a very long, detailed and fascinating article to be written for **DWM** one ►

◄ day about changes in recording technology and television production, but what is perhaps interesting is how technological developments and limitations impacted upon the show's storytelling. During the Troughton era there is more and more out-of-order recording, and even instances of scenes for one episode being held over and recorded as part of the following episode. Plus stories would be constructed around the cast's availability for film recording, which is why the Doctor and his companions would often have little screen-time during the penultimate episode of each story, as the actors would be spending that week away from the rehearsal rooms filming material for the next story. That's why, for instance, Jamie has very little to do in *The Faceless Ones* Episode 5, because Frazer Hines was spending the first half of that week filming *The Evil of the Daleks*. This is all stuff that would've fed into the scripts, with either the writer being briefed that actor x could only do y number of pages this week, or the script editor rejigging the script to cut their material down.

When you think in terms of scheduling, it becomes obvious why *The Abominable Snowmen* and *The Invasion* had so much location shooting; it's because they were the only stories where the regular cast members weren't working simultaneously on another story. In Season Five the filming for one story would take place around the same time as rehearsals for the preceding story's fourth episode; so when you watch Patrick Troughton in *The Ice Warriors* Four, bear in mind that it was recorded on a Saturday after a week consisting of three days on location, one day at Ealing Film Studios and, for Troughton, *one day's* rehearsal. The same applies for Episode 5 of *The Web of Fear*, recorded at the end of a week of filming for *Fury from the Deep*. It's therefore no surprise that Troughton complained about his workload, particularly the Doctor-centric opening episode of *The Mind Robber*. In his biography of his father, Michael Troughton describes him as looking unusually 'tired [...] his face was washed white' at the end of that story, which must have had some bearing on his decision to leave the role of the Doctor.

Off on location for 1967's *The Abominable Snowmen*.

When interviewed by **DWM** in 1983, Innes Lloyd explained that his priority was to feature more location filming, because Troughton would be able to handle a more demanding workload than Hartnell. This not only explains the demanding schedule (in Troughton's first year a delay with the scripts for *The Power of the Daleks* meant that episodes were being recorded a mere *five days* before broadcast) but the whole shift of the show towards telling stories over six episodes – which would permit more extensive filming – and rebalancing the narratives towards the supporting cast, who could participate in filming while the main cast was occupied in the studio, or could carry the story while the main cast was away on location or at Ealing. That's why, in the Troughton era, you start getting *ensemble* stories, and why the stories often begin by introducing the guest characters, as the ensuing adventure is going to be as much about the occupants of Brittanicus Base or the T-Mat team as it is going to be about the Doctor. This favouring of guest characters is most pronounced in *The Enemy of the World*, which is more about Astrid Ferrier than any of the regulars, and *The Space Pirates*, in which the Doctor, Jamie and Zoe barely feature.

Having a larger number of supporting characters is also a prerequisite of telling longer stories, as they will create complications and help sustain viewer interest. On the other hand, it's also why those stories devote so much time to the laborious process of the Doctor gaining people's trust after being accused of being a saboteur or a murderer for a couple of episodes.

Interviewed by the fanzine *In-Vision* in 1988, Gerry Davis explained that his "philosophy of doing *Doctor Who* was to put all the energy and all the money into one big set, and then work the drama around it – rather like a stage play" in order to maximise production values and the amount of money available for filming. But having a single location was also a prerequisite for telling ensemble stories (compared to Hartnell's travelogue tales, where characters would often only appear for one or two episodes) and for telling menace-based stories. After all, in order to create a sense of threat you need a group of people to be threatened, and if they can leave, then there is no threat.

As the Troughton era involved frequent visits to Earth and humanity's future, and as it featured recurring monsters, another development was the beginning of inter-story continuity. The First Doctor's era had included companions recalling earlier adventures, and in *The Daleks' Master Plan* there's a brief reference to *The Dalek Invasion of Earth*, but on the whole each adventure was set in its own world. In the Troughton era, that changes; the Dalek in *The Power of the Daleks* seems to recognise the Doctor (although, oddly, this is not developed during the story) and then *The Evil of the Daleks* sees the Doctor return to Skaro, the first time he has returned to a planet from a previous televised adventure (not counting Earth). In that story, the Daleks not only know about the Doctor and the TARDIS, but they form part of their plan. With Professor Travers and Brigadier Lethbridge-Stewart, the show sees its first non-villainous

'Troughton's Doctor is very funny, but he hardly ever *laughs*. He is, in absolute, deadly earnest.'

REMEMBERING PATRICK TROUGHTON

DEBORAH WATLING Victoria

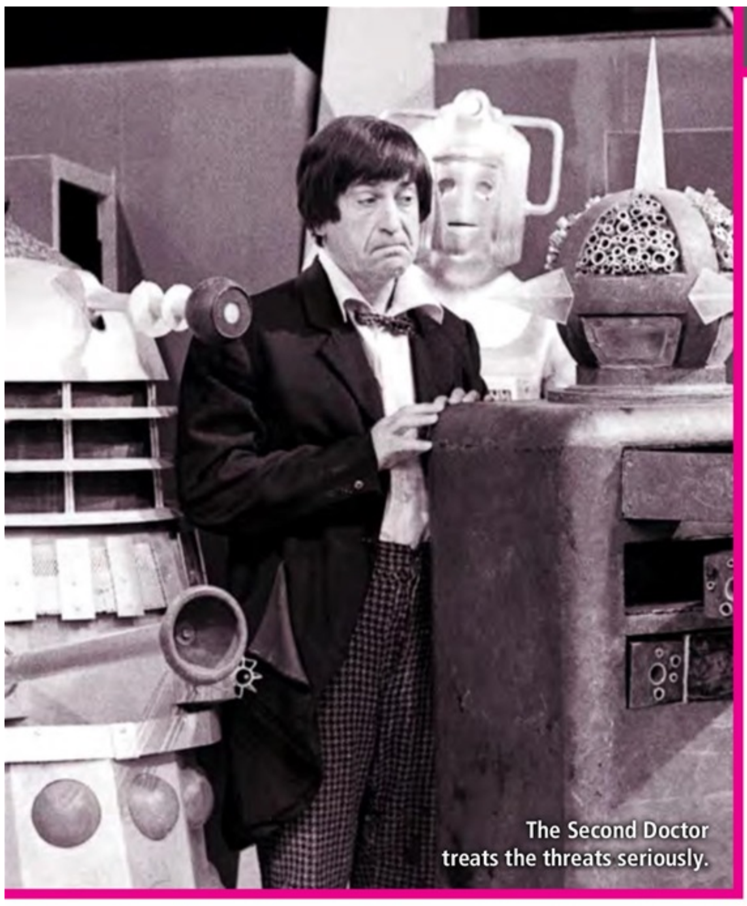
"He was a marvellous man. I admired him greatly. We were very close. He became like my second Dad. He didn't suffer fools gladly, though. I thought the world of Pat, but he was straight-down-the-line. He was totally professional. He'd let us giggle away in rehearsals, but once we were in the studio... But sometimes we had as little as five days to make a single episode so we had to have a laugh. Frazer and Pat would play practical jokes on me – and that's what kept them going!" **(DWM 308)**

NICHOLAS COURTNEY The Brigadier

"Pat is a delightful and very wonderful person, but he is a very private man. He doesn't give interviews simply because he doesn't like them. Even when he was filming for *Doctor Who* he would only grudgingly give his autograph during set-up periods. You would often hear him saying something like, 'This is my lunch break, leave me alone.' But that attitude in no way makes him a cold and distant person. He is very warm-hearted and always a pleasure to work with. As an actor he's splendid." **(DWM 72)**

WENDY PADBURY Zoe

"As most people are aware, Pat was quite a private man. But I remember him ringing me one day and he said, 'Padders, you're not going to believe what I've done!' and I thought it was going to be something appalling. When he told me he'd been to a convention, I was amazed! Even more so when he said he'd loved it! I know that Pat was a lovely man, and I know that we all loved working with him because he was so good at what he did." **(DWM 285)**



The Second Doctor treats the threats seriously.

recurring characters, and nearly every Cyberman story includes a scene in which the characters recall the previous Cyberman story. The TARDIS gains new abilities; it has a time scanner and equipment allowing the Doctor to project mental images, it can take off with its doors open, be dragged off-course, hover and fly, it can be turned into an ordinary telephone box, it can leave space-time altogether, it can land invisibly and it can evade harm with a Hostile Action Displacement System.

More significantly, the show expands the mythology of the Doctor. After we learn he can regenerate, we learn that he got a medical doctorate in Glasgow in 1888, that his travels in time have made him "more than human", that he had a family, and eventually, in *The War Games,* we learn that he is a Time Lord, that he can "live forever, barring accidents", and we even get to see his home world.

Most importantly of all, the greatest innovation of the Troughton era is Patrick Troughton's Doctor. To begin with, in his first three stories, he seems to be feeling his way into the part and his performance is defined more by what it is not, as he is reacting against William Hartnell's depiction, doing everything differently, being diffident when Hartnell would have acted authoritatively, showing insecurity when Hartnell would have exuded self-confidence. Troughton was also concerned that he was over-the-top for his first two stories (reflected in the response to the story in the *Radio Times*), and it's not really until *The Moonbase* that the script is tailored to his portrayal, and the gimmicks of hat-fetishising, adopting disguises, communicating by playing the recorder and falling asleep at inconvenient moments are quietly forgotten.

The Moonbase also features what is basically a mission statement for the Second Doctor; "There are some corners of the universe which have bred the most terrible things. Things which act against everything we believe in. They must be fought." But it's more than that. It signifies a fundamental change in what *Doctor Who* is. With the First Doctor, unless the story was written by Terry Nation, the Doctor was essentially an observer, only becoming reluctantly involved in events as part of an attempt to retrieve his misplaced companions and leave. The Second Doctor is the Doctor as envisaged by Terry Nation; a figure who goes looking for trouble, finds it, and defeats it. You can see them attempting this approach with the First Doctor in *The War Machines*, but it doesn't quite work, as the First Doctor, for all his moral authority, is not a crusader (yes, he overturns the society of *The Savages*, but it's by accident).

By contrast, the Second Doctor is on a mission to defeat evil and save planets (usually Earth) from being invaded. It is so central to his character that Malcolm Hulke and Terrance Dicks retroactively make it his reason for leaving his home planet; while the First Doctor was a reluctant exile, unable or unwilling to return home, the Second Doctor left because "While you have been content merely to observe the evil in the galaxy, I have been fighting against it."

And with this, the focus of the series changes. With the First Doctor, the show was equally concerned with – and increasingly carried by – his companions. The Second Doctor, though, is central to nearly every story, the protagonist of the main plot thread; he is threatened, he is the one who finds stuff out, he is the one who saves the day. Yes, the First Doctor did those things, occasionally, but even when he did, he often saved the day by turning up and doing something clever at the end of a story in which he had barely featured. He was not the focus. You only have to look at the opening titles to see the shift in emphasis. With William Hartnell, the show is all about the mystery, the sense of travel. With Patrick Troughton, the show retains its mystery, but now the Doctor is presiding over it with a secretive, knowing smile, before his picture corrodes away to reveal the programme's title.

500 YEAR DIARY

So, as the show was more about the lead character, the responsibility for its success and failure rested with the leading actor. It's been said before, but it's worth repeating, that *Doctor Who*'s longevity is largely due to the fact that Troughton established not only that the show could survive a change of lead actor but that changing the lead actor was a sure-fire method of getting more people watching whenever the viewing figures were dropping. It would be a huge exaggeration to say that Troughton was putting his career on the line; he was a respected character actor who was rarely short of work. He would've been fine and wouldn't have been held responsible if the experiment of changing the lead actor had failed. But nevertheless it was a huge burden of responsibility, and the success of his portrayal is entirely down to his dedication to the role.

It's difficult to find new things to say about Troughton's portrayal of the Doctor without resorting to rather twee descriptions like 'pixie-like' or getting bogged down in the pointless debate about whether his Doctor was Chaplin-esque or Keaton-esque (he wasn't really like either of them, he was Troughton-esque, get over it). But there is, I think, one very important thing about his portrayal that has been overlooked, in all the hundreds of articles that have been written about his Doctor. And it's this; if you watch a story with the First Doctor, you'll find that he laughs rather a lot. He chuckles and giggles, as though he's treating his adventures as a lark and finds his own jeopardy amusing. This was entirely deliberate; it was Hartnell's way of reassuring viewers that if the Doctor is laughing, he's not taking the threat too seriously and neither should you.

Compare that to Patrick Troughton's Doctor. His Doctor is very, very funny – Troughton is very good at comedy, with great timing and an aptitude for slapstick – but he hardly ever *laughs*. He's not humourless, he's happy to prick pomposity or take the mickey out of Jamie, but he doesn't find his own silliness funny, he doesn't find the monsters funny, and he never, ever finds the predicaments funny. He is, in absolute, deadly earnest. The Daleks, the Cybermen, the Ice Warriors, the Yeti, even the blessed Quarks are treated as genuine threats. And that marks a fundamental shift in the show's tone. It is taking itself seriously, and Troughton is playing it for real.

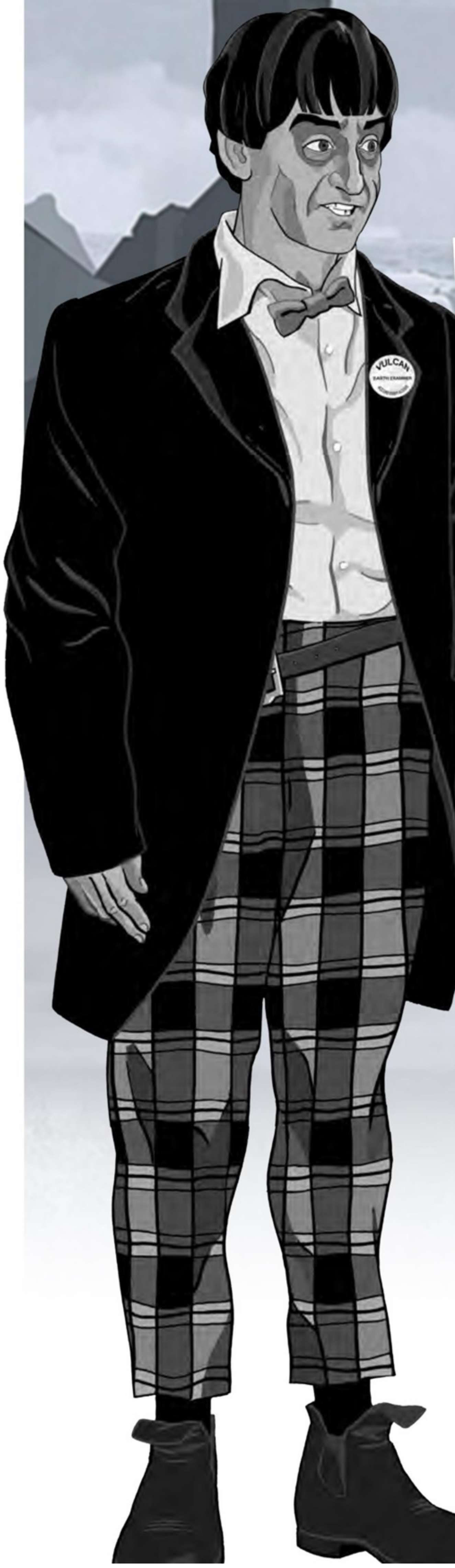
And all these innovations were not just part of the Troughton era. They became a part of the fabric of *Doctor Who*, and remain a part of it now. *Doctor Who* is still a show primarily about menace, it's contemporary in its references and its subject matter, it's still internationalist, feminist and taking inspiration from social and scientific developments, it has built up a huge cast of recurring characters and complex mythology, and Troughton's portrayal of the Doctor not only established that the part could be recast and paved the way for all the other Doctors, but he defined the way that the role would be played by all his successors.

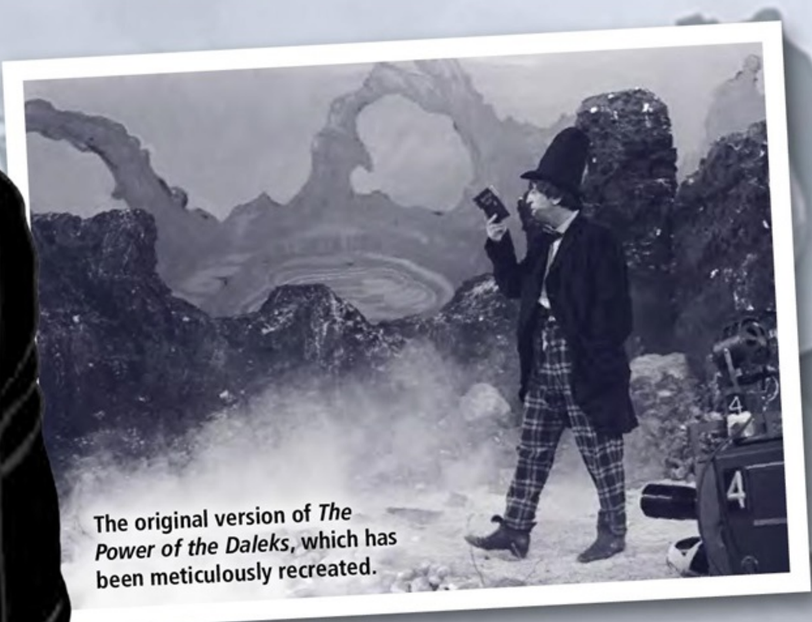
It would be fair to say that although *Doctor Who* didn't start with *The Power of the Daleks*, the series as we know it today *did*. **DWM**

A FIRST FOR

DWM meets the team whose passion has brought back to life the missing 1966 classic adventure *The Power of the Daleks*...

FEATURE BY **SIMON GUERRIER**





The original version of *The Power of the Daleks*, which has been meticulously recreated.

"I saw William Hartnell recording a *Doctor Who* at Television Centre," says Paul Hembury, director of entertainment talent at BBC Worldwide and the man who commissioned the animation of missing *Doctor Who* story *The Power of the Daleks*.

"In 1964," Paul explains, "I was at school in the West Country, and one of the school governors was also a governor of the BBC. I'm sure it couldn't happen now, but he used to arrange for groups of school kids to come up for a half-day visit to Television Centre. I was one of the lucky ones, and so we were shown into the studio where a William Hartnell serial was in production."

Only a handful of *Doctor Who* episodes were recorded at TV Centre in 1964, but Paul can't recall enough detail to narrow down which one he might have seen. "I remember we came up to London on the train, and I remember when we got to TV Centre we were provided with sandwiches. And when we were done, we turned left out of the building and walked up Wood Lane to the then White City Stadium to watch this opening training session with this American boxer who happened to be over here. That was Cassius Clay – later Muhammad Ali. So yeah, him and *Doctor Who* all in one day – that was pretty fantastic."

Paul's job is to look for opportunities to make tailored programming around particular artists, programmes and brands. He worked for 18 years with Jeremy Clarkson on *Top Gear*, he's made fitness programmes with presenter Davina McCall, he's worked with comedian Miranda Hart, and overseen projects related to brands as diverse as *Strictly Come Dancing*, Liverpool Football Club and Aardman Animation. And now there's *Doctor Who*.

"We were looking at what we could do for the fans," says Paul. "There are 97 missing episodes of *Doctor Who*, and Charles had this idea about animation..."

DWM spoke to producer and director Charles Norton last issue about his attempts to interest the BBC in animating some of the missing episodes – not that the idea was wholly new (see sidebar). Charles first broached the subject with BBC Worldwide in 2014, and was then commissioned late last year to animate a missing episode of the sitcom *Dad's Army*, released for download in February.

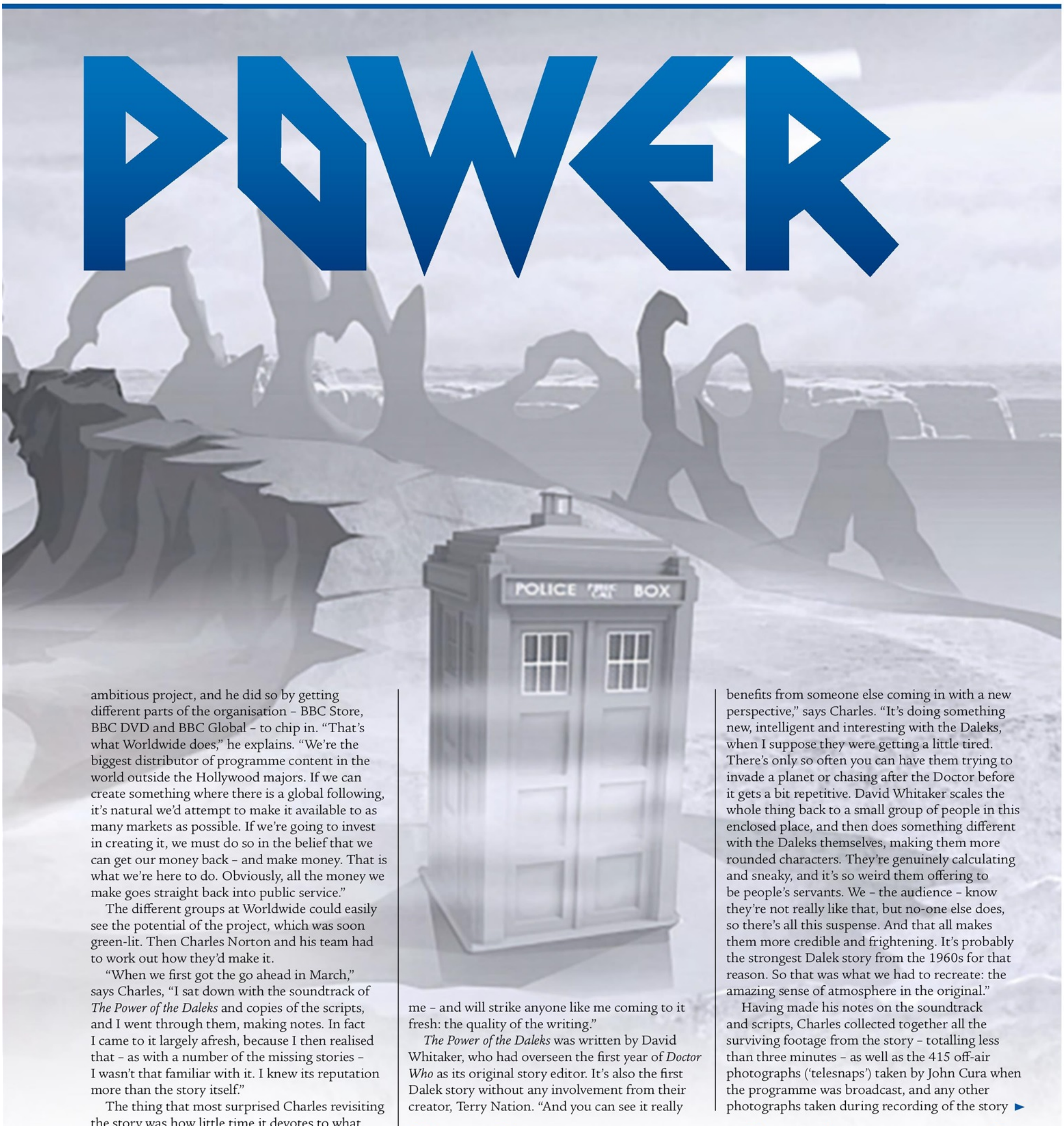
"And that did very well for us," says Paul. "So soon after that was completed I had Charles down to BBC Television Centre to discuss what we might do next. We talked about various things, but I knew from before he was keen on *Doctor Who*."

Last issue, Charles told us that in his meeting with Paul, "I was outlining missing episodes that would be the easiest to animate – not necessarily the best ones. And I said something along the lines of, 'Although, if we had enough resources then obviously the best one to do is *The Power of the Daleks*...'" Charles thought it would be too complex and expensive to take on a whole six-part story from which no episodes remain. But to his amazement, Paul seemed keen.

"He was passionate about it," says Paul now. "So I listened – and it did sound good. The first story with the Second Doctor, how all of it was missing, all of that. But the thing really came alive for me as soon as he said when the story was first broadcast. It felt like it was meant to be. If we did this one, we could release it on BBC Store for its 50th anniversary on 5 November – which also just happens to be BBC Store's first birthday."

Even so, Paul still had to convince BBC Worldwide to put up the funds for such an

POWER



ambitious project, and he did so by getting different parts of the organisation – BBC Store, BBC DVD and BBC Global – to chip in. "That's what Worldwide does," he explains. "We're the biggest distributor of programme content in the world outside the Hollywood majors. If we can create something where there is a global following, it's natural we'd attempt to make it available to as many markets as possible. If we're going to invest in creating it, we must do so in the belief that we can get our money back – and make money. That is what we're here to do. Obviously, all the money we make goes straight back into public service."

The different groups at Worldwide could easily see the potential of the project, which was soon green-lit. Then Charles Norton and his team had to work out how they'd make it.

"When we first got the go ahead in March," says Charles, "I sat down with the soundtrack of *The Power of the Daleks* and copies of the scripts, and I went through them, making notes. In fact I came to it largely afresh, because I then realised that – as with a number of the missing stories – I wasn't that familiar with it. I knew its reputation more than the story itself."

The thing that most surprised Charles revisiting the story was how little time it devotes to what most fans would probably think is the most important part of the plot – the fact that there's a new Doctor. "Nowadays, you get a whole story devoted to coming to terms with what's happened to him," he says. "But I get the feeling that in this one they tried not to make too much of an issue out of it. You can understand that: it was such a new concept, the first time the Doctor had changed, and they weren't sure how people would respond to it. So they get on with a really good story about the Daleks. That's the thing that struck me – and will strike anyone like me coming to it fresh: the quality of the writing."

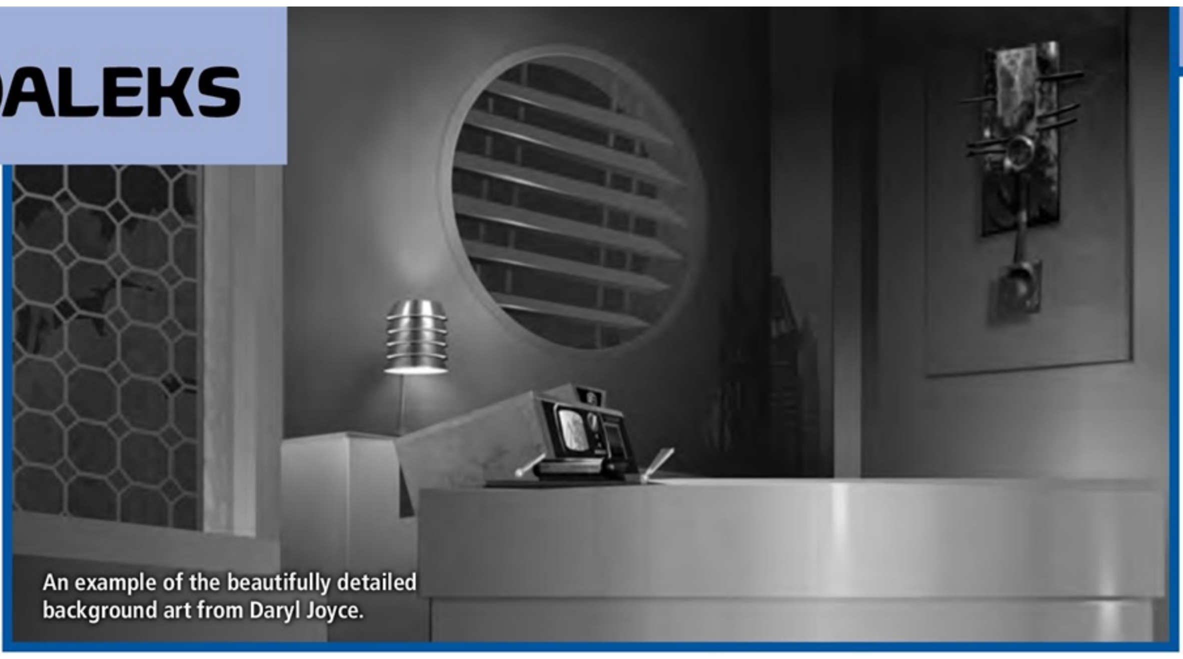
The Power of the Daleks was written by David Whitaker, who had overseen the first year of *Doctor Who* as its original story editor. It's also the first Dalek story without any involvement from their creator, Terry Nation. "And you can see it really benefits from someone else coming in with a new perspective," says Charles. "It's doing something new, intelligent and interesting with the Daleks, when I suppose they were getting a little tired. There's only so often you can have them trying to invade a planet or chasing after the Doctor before it gets a bit repetitive. David Whitaker scales the whole thing back to a small group of people in this enclosed place, and then does something different with the Daleks themselves, making them more rounded characters. They're genuinely calculating and sneaky, and it's so weird them offering to be people's servants. We – the audience – know they're not really like that, but no-one else does, so there's all this suspense. And that all makes them more credible and frightening. It's probably the strongest Dalek story from the 1960s for that reason. So that was what we had to recreate: the amazing sense of atmosphere in the original."

Having made his notes on the soundtrack and scripts, Charles collected together all the surviving footage from the story – totalling less than three minutes – as well as the 415 off-air photographs ('telesnaps') taken by John Cura when the programme was broadcast, and any other photographs taken during recording of the story

►

> **"As long as we had enough resources, we *had* to make *The Power of the Daleks*..."**

CHARLES NORTON ANIMATION PRODUCER & DIRECTOR



An example of the beautifully detailed background art from Daryl Joyce.

that he could find. In addition, he sourced clips of the actors in *The Power of the Daleks* appearing in other programmes. "We even called on the services of a couple of actors to play out some of the scenes so we could follow their movements," says Charles. "Our double for Patrick Troughton's Doctor was Nick Scovell, who previously played the same part on stage." This was all to build up a rich library of resources for the artists to work from.

"It was my work on the **DWM** comic strip that brought me to Charles' attention," says artist Martin Geraghty. "He approached me years ago, when he was first looking at reconstructing the *Dad's Army* episode. Charles was astonishingly single-minded in seeing that reach the screen. And then finally we got commissioned – and had about seven weeks to do the whole thing! A few weeks after we finished that job he called asking if I'd like to do the same for *The Power of the Daleks* – and I leapt at the opportunity!"

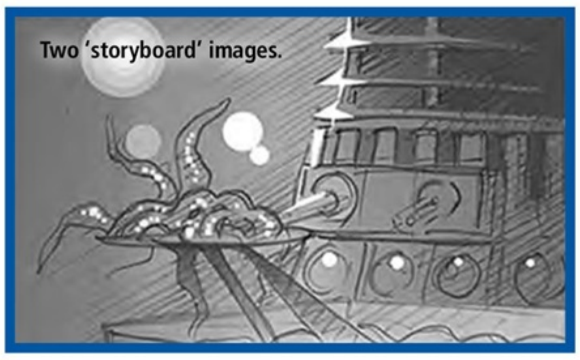
In fact, Martin's first ever work for **DWM** was a Second Doctor comic strip in the magazine's 1993 Summer Special. "*Bringer of Darkness* was my first professionally published comic strip," he says, "a wonderful chamber piece written by Scott Gray. The Troughton I drew then was drawn primarily from [1967 story] *The Tomb of the Cybermen*, which had only been rediscovered and released on video the year before. I'd watched it incessantly."

As Martin says, being able to watch a previously missing story massively affected how he – and others – saw the Second Doctor. "His characterisation seemed much darker and more manipulative than the later stories we already had available. Those elements were all there in Scott's writing, too." So has he been similarly surprised by what he's seen in *The Power of the Daleks*? "I've always liked it," he says. "Certainly the Doctor here is an actor finding his feet in the role, although David Whitaker's writing of the character is incredibly different to that of Hartnell's. There are elements of the Second Doctor there right at the outset of his era."

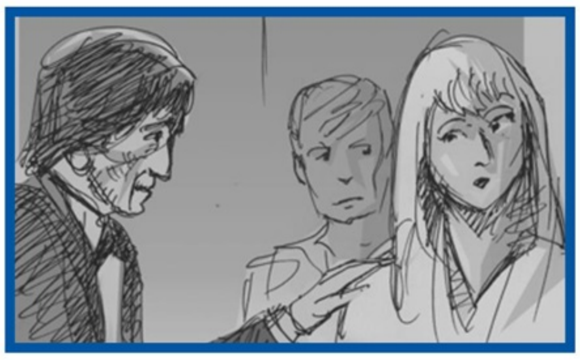
"My brief on the animation was to design the main characters," he continues. "Basically, I did all the speaking parts. I tried to find a compromise between capturing the various actors' likenesses without being too slavish. The schedule and budget for the project was such that, certainly in my mind, we were creating an achievable comic-book style for the characters while remaining as faithful to the original TV version as humanly possible."

How much does Martin's experience on the **DWM** comic strip help? "I'm sure it's a great advantage! I've drawn the strip now for nearly quarter of a century and one of my favourite aspects is capturing the mannerisms of each actor to play the part. None of them are the heroic archetype that you expect of the traditional comic-strip genre and they all have quirks that hopefully can be translated to the page. If that's achievable you're only a step away from adapting that to animation. Of course, on a job like this, being a lifelong *Doctor Who* fan is a huge plus, too!"

"The characters we're animating aren't being done using cel or 3D modelling," he continues. "They're all hand-drawn, with only so many elements. By necessity we're making this work with a set amount of character kits, alongside a few specific poses and key scenes that require custom-drawn characters. But I've tried to put as many of Troughton's distinctive tics of movement into his hands and arms as I can, and I made each mouth shape match how he would have spoken, wherever possible. It involved lots of freeze-framing DVDs, there's been a heck of a lot of blowing up images and light-boxing character poses – the telesnaps have been a godsend – and I've been fairly rigorous about matching poses, angles, and so on. But there's also a lot of artistic licence involved, too."



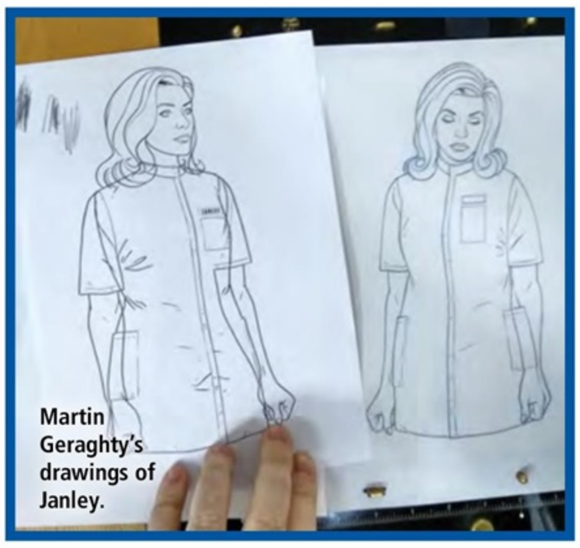
Two 'storyboard' images.



While Martin has been responsible for the speaking characters, another **DWM** artist, Mike Collins, provided background characters such as guards and colonists, and drew individual props like guns, chairs and machine pieces. He was also responsible for 'in betweening'.

"That's where the lead artist draws key frames," explains Mike, "so the beginning, middle and end of an action – like the Doctor jumping over a rock. My job is to then provide the images in between, matching Martin's style so that when all the frames are seen in sequence it looks like a smooth whole. My background is as much in animation as in comics, and I've worked 'on model' for shows like *Horrid Henry* where I've had to match the storyboard style exactly. But I found it fascinating matching Martin's work. It gave me a real insight and appreciation into the way he constructs figures and designs faces."

Again, Mike tried to match his drawings to what's seen in the footage and photographs from the broadcast story. "Where we didn't have reference – for example, for a wall-mounted radio in one frame, a lantern in another – we interpolated what it would look like based on the model designs seen in the episodes, or made it stylistically consistent with the time the serial aired."

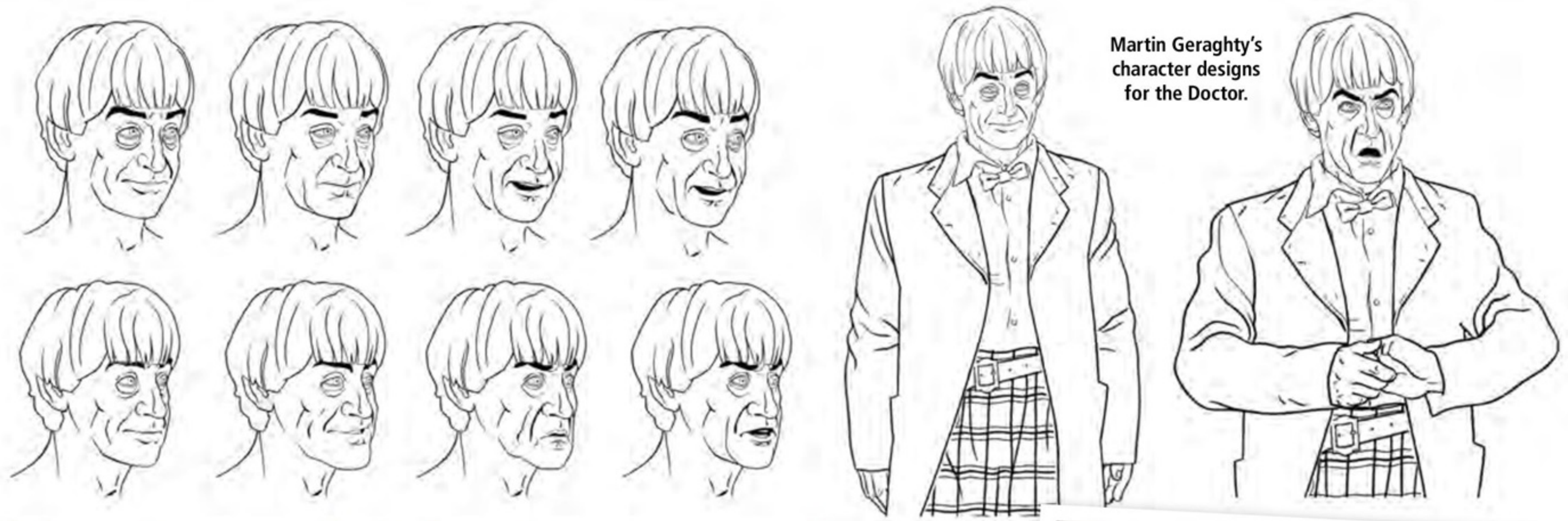


Martin Geraghty's drawings of Janley.

Mike and Martin sent their completed drawings to Charles, who would then pass them on to another **DWM** artist, Adrian Salmon, for toning. "I'm sent a black-and-white drawing and I have to shade it in," explains Adrian. "In doing so, I add basic shape and shadows. And I have to make sure that the light is still in the right place as the character moves through a scene. It's quite complicated."

Ironically, that complexity is down to the fact that the images all need to be kept simple for the animation to work properly. "There are various kits of each character," says Adrian. "So you have Janley in front profile, another from the side, whatever we're going to need. Each kit has different layers of eyes and mouths, so you can make them speak and blink and move. All those individual elements need toning, consistently, and if you make it too complicated the animation becomes tricky. So say you've got a tunic on a character, you want a maximum of three different tones – light, mid and dark. You then use those same tones on all the tunics that look like that throughout the episode. You tend to do the simpler stuff on characters because they move, but the background can be more rendered.

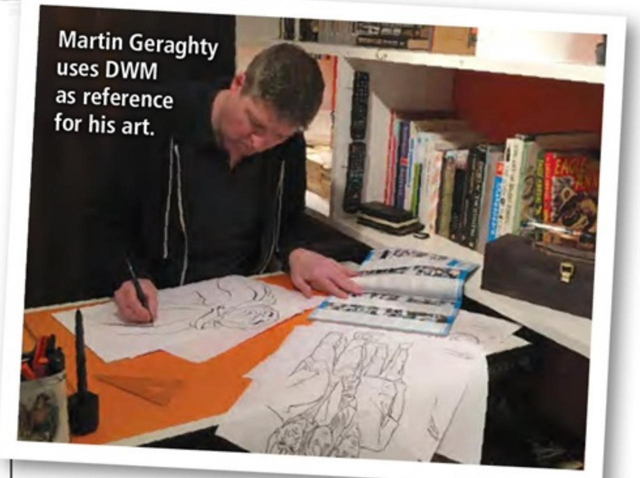
"Obviously, the Doctor has the most kits as he's the focus of the story," Adrian continues. "And he's got the most complicated costume, too. His jacket is practically solid black, which helps to simplify things, but those bloody checked trousers have been the bane of my life! There's one scene in the first episode where he staggers over to the TARDIS console and his trousers are in shot all the way across, so you have to make sure that they match all the way and are toned exactly right. When I first did them, I added some texture. It made the file sizes of the images so huge the computers crashed. So there's some texture in it now but not as much. And we had to take the dots out of his bow tie, too. It's been really intensive getting the Doctor right, but I think he's worked out really well."



Martin Geraghty's character designs for the Doctor.

"I've been fairly rigorous about matching poses. But there is also artistic licence involved…"

MARTIN GERAGHTY ARTIST



Martin Geraghty uses DWM as reference for his art.

"We wanted to match the story as broadcast as much as possible," says Charles. "But you have to be practical."

Another decision was what aspect ratio to work in. The original broadcast was in the then-standard 4:3, but most people watch TV today in 16:9. "So if we made this in 4:3, most people would watch it in the wrong ratio," says Charles. "And you'd really see that in things like the Daleks, which are already short and squat. It would be distracting."

Last issue, Charles told us how one sequence, as a room full of Daleks chant, "Daleks conquer and destroy!" matches the angle and style of the existing original footage – but with a notable improvement. The original episode mustered just four moving Daleks in front of rows of photographic blow-ups, whereas in the animation, *all* the Daleks in the room now move. Likewise, a production line sequence in the original used toy Daleks mass-produced by the company Herts, which are clearly not quite the same shape as the full-sized props. Again, the animation team has matched the angle and style, but made their Daleks consistent.

"It's worth saying that the Daleks we're using in the animation are not entirely computer generated," says Charles. "Martin drew all the elements of our Daleks in pen and ink – each of the little slats that sits on the shoulder, the mesh behind it and the panels with the balls on the skirt, everything. Those drawings were then effectively stuck onto a 3D wireframe model, so you end up with a hand-drawn Dalek, largely, but animated in 3D. But they're not all identical. In the surviving footage, we noticed on one of the Daleks that there's a little spatter of black paint at the bottom. We've replicated that and painted it on the right Dalek so that it matches."

There's only a very limited amount of moving footage that survives from the story – and none at all from Episode 3. "The telesnaps are also a wonderful resource," says Charles, "but there are 60 or 70 telesnaps per episode when there would have been maybe 150 to 200 individual shots, so there isn't a telesnap for every shot. When you're doing your storyboards, you still have to do quite a lot of drawing to fill in the gaps."

In many cases Charles and his team had to extrapolate – and guess – how the episode might have looked. But Charles is confident that they've caught the feel of the original. For example, it's clear from the telesnaps that director Christopher Barry and his team made the most of it being in black and white when they shot it. "There's a lot of stark tonal contrast," says Charles, "and some ►

"I'D NO IDEA HOW TO PLAY IT!"

On 21 March 1986, Patrick Troughton talked candidly about taking on the role of the Doctor, at an event organised by the *Doctor Who* Fan Club of America and New Hampshire Public Television, and recorded by Jeffrey Lyons.

"I thought when I took [*Doctor Who*] over it would last six weeks, quite honestly," Patrick Troughton confided to the audience. "I thought after three years with Billy [Hartnell] that it was getting played out. Some of the stories were beginning to get a bit thin and so on. When they asked me, I thought, 'Oh blimey, are they really going to try and resurrect this and go on with it?'

"I knew they didn't want an imitation of Billy but I'd no idea how to play it. I was completely non-plussed. And so I wasn't very enthusiastic to start with. But they wooed me over a week and the money went up every day, and then I said yes! Of course, I thought, 'Even if it lasts for six weeks, it will be fantastic.' And here we are, 20 years later."

One fan asked Troughton why he introduced the idea of the Doctor playing a recorder. "I wanted to relate to the younger members of the audience as well as to the mums and dads, as a new approach to the part: to include the really small ones as well, because I knew they watched and I knew they were scared stiff. My son taught me to play a simple tune which they were playing at his primary school at the time. All the schools were playing it, I think. He taught me how to do that and I worked it into the first episode. I think that most of the directors after that tried to stop me doing it but I continued for a while and it seems to have stuck so that's very nice."

Another fan asked about the Daleks being in his first story. "That was just to help me, probably," he replied. "It was a fairly daunting thing to have to do, I mean, to make a success of it and for it to go on. It was a great help to bring back a very popular monster. Quite honestly, I was far too concerned with the way I was trying to play the thing and how it was going to turn out than anything else.

"They mucked my wig up," he continued. "They gave me a Harpo Marx wig – which incidentally both [Jon] Pertwee and Tom [Baker] have adopted [as the Third and Fourth Doctors], which I think is rather funny! And indeed Colin [Baker as the Sixth – and then current – Doctor]! I had this beautiful wig. I looked just like Harpo Marx in it and on the first day of shooting Anneke Wills and Mike Craze, who were my boy and girl companions, took one look at it and said 'No! You're not going on like that!' And there was a great crisis. So they had to take it off and we had to make some sort of hair-do in about a couple of hours before the show. Well, it was The Beatles' time, so we went for The Beatles and that was that. So that's how that happened. It didn't really answer your question did it?"

PHOTOS © JEFFREY LYONS

◄ really interesting uses of shadow. It has the feel of film noir. During the pre-production process, we were talking about the cinematography of John Alton, who did a lot of noir pictures in America in the 1940s and 50s, and Robert Kraskser, who photographed *The Third Man* [1949]."

Adrian Salmon at work in his studio.

"Yes, I watched *The Third Man* before I started," laughs Adrian. "We talked about noir. And I was thinking that I'd be doing really dramatic light on characters. But like before, when I was saying about the kits, you have to keep it simple for the most part. Every so often, as well as having people talking there's a chance to do something more dramatic. You see it in the telesnaps, where there's something that looks really interesting. There's the scene of Lesterson peering through at the Daleks, with this fantastic light on his face, the shadows all around. We really went to town on that."

This was one of the first sequences to be animated for the project. "We put together a short test reel of footage," says Charles, "largely built around that scene. We delivered that in March, so everyone could see what how it would look. And the response was terrific. I think that's when BBC America came on board."

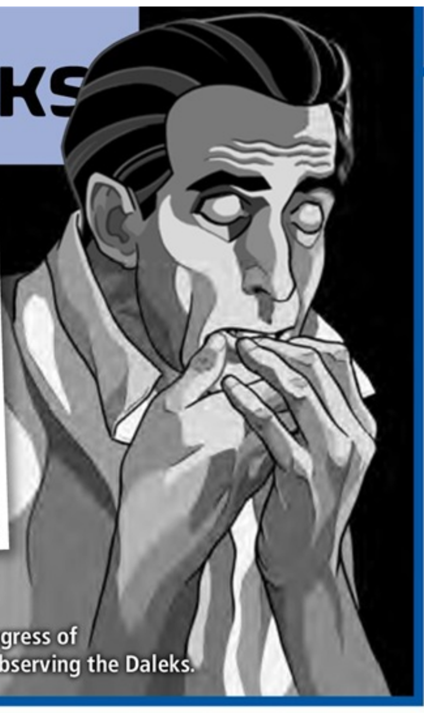
But if BBC Worldwide was happy with this test sequence, Charles and his team were not. "We've since redone virtually all of that," he says, "once we started the production proper. We weren't terribly happy with the character design on the Doctor so we started him again."

"Even where the drawings are the same, it's all been retoned," says Adrian. "I learned a lot just doing that first bit – how not to do it, you know? But Charles really knows about animation and has taught me everything from scratch. I've never worked with anyone so helpful or responsive to what we're doing. I send him stuff every day practically, and he's always straight back with comments, or just to say he really likes it. And all that while he's corralling 20-odd animators and whatever else. I don't know how he did it. And the work they're turning out – wow! There are the smoke effects on Vulcan, where Charles has been looking at how [1999 animated movie] *The Iron Giant* did that sort of thing. There are loads of things."

"Across the project as a whole, there have been some 15 animators working with us," says Charles. "But at any given time, I don't think we've ever had any more than seven or eight. We've also got some people a little outside the main animation unit as well – Mark Ayres on sound remastering, Peter Crocker on restoring the opening titles, and Jonathan Wood on grading. Totting up all the names of the crew, in total I come up with 27 people."

It's a relatively small team – and they've had to work long hours to get the animation completed in time for the anniversary release date. In fact, as **DWM** speaks to Charles, we can hear his email constantly pinging with new messages. "Oh," he says, mid-sentence. "That's Andrew Pixley asking about the DVD sleevenotes. I'd better just reply..."

"I daren't think how many hours I've devoted to this," says Martin Geraghty. "I'm a freelance commercial artist so I don't have a nine-to-five office job as such, but I tried to carry on taking on other jobs at the same time. Routine is all. Long hours working at home alone aren't everyone's cup of tea. Suffice to say I've not had a holiday this year."


Work in progress of Lesterson observing the Daleks.

> **"The scene of Lesterson peering at the Daleks – we really went to town on that!"**
>
> **ADRIAN SALMON ARTIST**

Given the time and effort involved involved, what is he proudest of – a detail we can look out for? "No cardboard Daleks!" Martin laughs. "And Robert James does a great turn as Lesterson. The animation team has done a fantastic job of driving him slowly mad. Seriously, it's been a pleasure to work on with such a fantastic team of people doing their utmost to produce something that recreates a classic part of *Who* lore. I hope people like it. I can't wait to watch it myself!"

DWM asks Paul Hembury how BBC Worldwide will measure the success of the project. "Gosh," he laughs. "Well, there's a financial measure of success here, of course. We want to see a return on the investment, and after it's gone out for download and DVD we'll look to sell it on other channels and platforms. But its rather more than just being about the numbers. This is a very prestigious project here at BBC Worldwide. What Charles and his team are doing is special and important in its own right. I talked about passion before and that's the word here. The depth of knowledge, the work they've put in, the attention to detail they've shown in recreating this. The original is surely lost forever – we know it's not likely to be one that's found in a barn or somewhere. But it's a key bit of television history, isn't it? It's part of our heritage."

And **DWM** is sure Paul can't say at this stage, but we're going to ask anyway: what will it take for the team to animate more missing episodes of *Doctor Who*? "You're right, I can't say," he laughs. "I suppose we have to see, first, how well accepted it is. We're confident because of the story we selected and the way it's been made that we've got something special. But it's been a bold step to take, this animation. So let's see how it lands, what people think and how it does, then we'll take a view." He smiles. "But certain stories would be good, wouldn't they?" **DWM**

DALEK DISCS!

BBC DVD
DOCTOR WHO
THE POWER OF THE DALEKS
The PATRICK TROUGHTON Years 1966-69

The Power of the Daleks will be released in the UK as a two-disc DVD set on 21 November, priced £13.50. The set has a reversible cover from artist Colin Howard.

SOUND AND PICTURES

The Power of the Daleks animation is presented on the Region 2 DVD in black-and-white 16:9 widescreen format. It has been created in 1080p High Definition, but is presented on the DVD in standard definition. There is a default stereo mix, with an alternative 5.1 surround sound mix and the original 1966 mono sound mix also available. All tracks have been digitally remastered by Mark Ayres.

COLOUR VERSION

A colour version of *The Power of the Daleks* animation will début on digital platforms in America in late November, and will be made available on BBC Store in the UK on 31 December. A Region 1 DVD release will follow on 24 January 2017, which will include the colour animation. In the UK, an HD Blu-ray including this colour version will be released on 6 February 2017.

DVD/BLU-RAY SPECIAL FEATURES

- **Behind-the-scenes booklet**
  An extensively researched set of production notes, written by Andrew Pixley, covering the behind-the-scenes story of how the original 1966 production was made.
- **Servants and Masters – The Making of *The Power of the Daleks***
  A new documentary directed by John Kelly featuring interviews with many of the original cast and crew.
- **Original 1963 title sequence**
  An unedited presentation of the full original *Doctor Who* title sequence, prepared using an all new HD remaster of the original film elements. Lost for over 50 years, an original BBC film print of the sequence recently came to light. This film has been re-scanned in HD and digitally restored by Peter Crocker.
- **Photo gallery**
  An extended gallery of images, featuring images from the original 1966 story and artwork from the new animation, accompanied by digitally remastered incidental music from the story.
- **Test footage**
  A compilation of animation tests and trailers, created during the production of the new animation.
- **Telesnap reconstruction**
  A reconstruction of *The Power of the Daleks* using off-screen 'telesnaps' taken by John Cura in 1966, matched to the original soundtrack.
- **Audio commentaries**
  Toby Hadoke moderates the following interviews:
  Episode One: Anneke Wills (Polly), Derek Dodd (designer), Michael E Briant (production assistant)
  Episode Two: Anneke Wills, Derek Dodd, Michael E Briant, Edward Kelsey (Resno)
  Episode Three: Nicholas Hawtrey (Quinn), Alexandra Tynan (costume designer)
  Episode Four: Nicholas Briggs (Dalek voice actor since 2005), Robert Shearman (writer of 2005's *Dalek*), David Hankinson (Dalek operator in the 2000s)
  Episode Five: Charles Norton (animator producer), Adrian Salmon (artist), Martin Geraghty (artist)
  Episode Six: Anneke Wills, Derek Dodd, Michael E Briant
- **Original studio tapes**
  A collection of rare audio material from the original studio session tapes, featuring Dalek voice actor, Peter Hawkins.
- **PDF content**
  Selected items of original production paperwork and original camera scripts, included as digital files.

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THE ART OF THE DIRECTOR PART 2

In the second part of our in-depth feature on the directors of *Doctor Who*, we continue our extensive chat with four of the class of 2015...

FEATURE BY **BENJAMIN COOK**

No-one ever said that directing *Doctor Who* is easy. In 1995, Peter Capaldi won an Oscar – for Best Live-Action Short Film – for *Franz Kafka's It's a Wonderful Life*, which he wrote and directed. But when I asked him last year if he'd ever want to direct an episode of *Doctor Who*: "I don't have the skills," Peter admitted. Chatting on the TARDIS set – at the BBC's Roath Lock studios in Cardiff, the show's headquarters since 2012 – the Oscar-winner told me, "I enjoy directing, and I probably will do more, but these guys [*Doctor Who*'s current crop of directors]... they're so professional, they're all up-to-the-minute, they know how everything on *Doctor Who* works. Anyway, I want to be *in* it! I'd have to find... well, it takes two months to prep an episode, then a month-and-a-half to cut it. I don't have that time. No, I'm having too much fun *being* Doctor Who. I'd have to not be in it, and I couldn't bear that."

Another Oscar-winning director and self-confessed "huge *Doctor Who* fan", Peter Jackson (*The Lord of the Rings*, *King Kong*, *The Hobbit*, *et al*), admitted last year that, as much as he'd love to direct a *Doctor Who*, the show's tight turnaround – just two weeks' shooting per episode – is a daunting prospect. "Well, I mean, look, six months, sure, we can talk about *that*," said Jackson. "Four months, five months... I mean, all that's just something you talk about, isn't it?" But a fortnight? In Cardiff? No chance.

Last issue, four of the 2015 series' directors – who did brave TV's toughest gig, and triumphed – talked us through what it takes: from the all-important pre-production process, to working with actors, monsters, VFX, "the heightened and fantastical", tight budgets, crashing spaceships, and more. "The pressure to deliver something special on this show was greater than I'd ever felt on any show in the past," said one of the four, Daniel Nettheim. "I didn't want to be the director who stuffed it up." In the concluding part of this in-depth **DWM** feature, the 'class of 2015' considers flying saucers, flashy camera moves, Zygon duplicates, the Fisher King, Brian Blessed, last-minute crises, sheer exhaustion, and inspiring the next generation of directors...

Let's talk tone. The literal gloom of *The Woman Who Lived* – shooting the first 19, 20 minutes in semi-darkness – is unusual for *Doctor Who*...

ED BAZALGETTE: "Well, thematically, there was a feeling in Catherine Tregenna's script that Me was trapped in this eternal midnight. The story – and our interpretation of it – was inspired by the Margaret Lockwood film, the Gainsborough film, where she plays a highwaywoman [*The Wicked Lady*, 1945], but I wanted it to feel very, very real. The power in the idea that 'here is a woman who lives forever' was really important to me. That has a real darkness to it."

Much of *The Woman Who Lived* is essentially a two-hander between Peter Capaldi and Maisie Williams [who played Me, née Ashildr]. The darkness gives that a real intimacy, I think; the equivalent, almost, of black-box theatre [a simple, unadorned performance space].

EB: "Yeah, I really, really loved that. Reading the reactions and responses, I'm not sure how much the *Doctor Who* audience did, but I think the darkness worked; to explore Me's emotions, that feeling of betrayal. 'You've played fast and loose with me. I was an experiment; now look what you've done. You've left me in this sodding eternity. Who wouldn't want to live forever, until they actually have to do it?' – that anger, that frustration, that fear that there's no way she can get out of this. It was like humanising geology, really.

"But I would love to have... well, we probably could have, but... when I get in the TARDIS and go back and remake *The Woman Who Lived*, I would really, really, *really* go much further with the inside of Me's house. I would make it a very extreme place that's much more 'Miss Havisham in *Great Expectations*' – that sense of every single microorganism decaying, everything crumbling, this sort of putrid smell of decay in the air while everything rots around this person who's permanently fixed at 18 – to amplify that sense of forced endurance in and around everything else that's ephemeral."

■ DANIEL O'HARA

Director of: 2015's *Under the Lake/Before the Flood* (written by Toby Whithouse)

■ ED BAZALGETTE

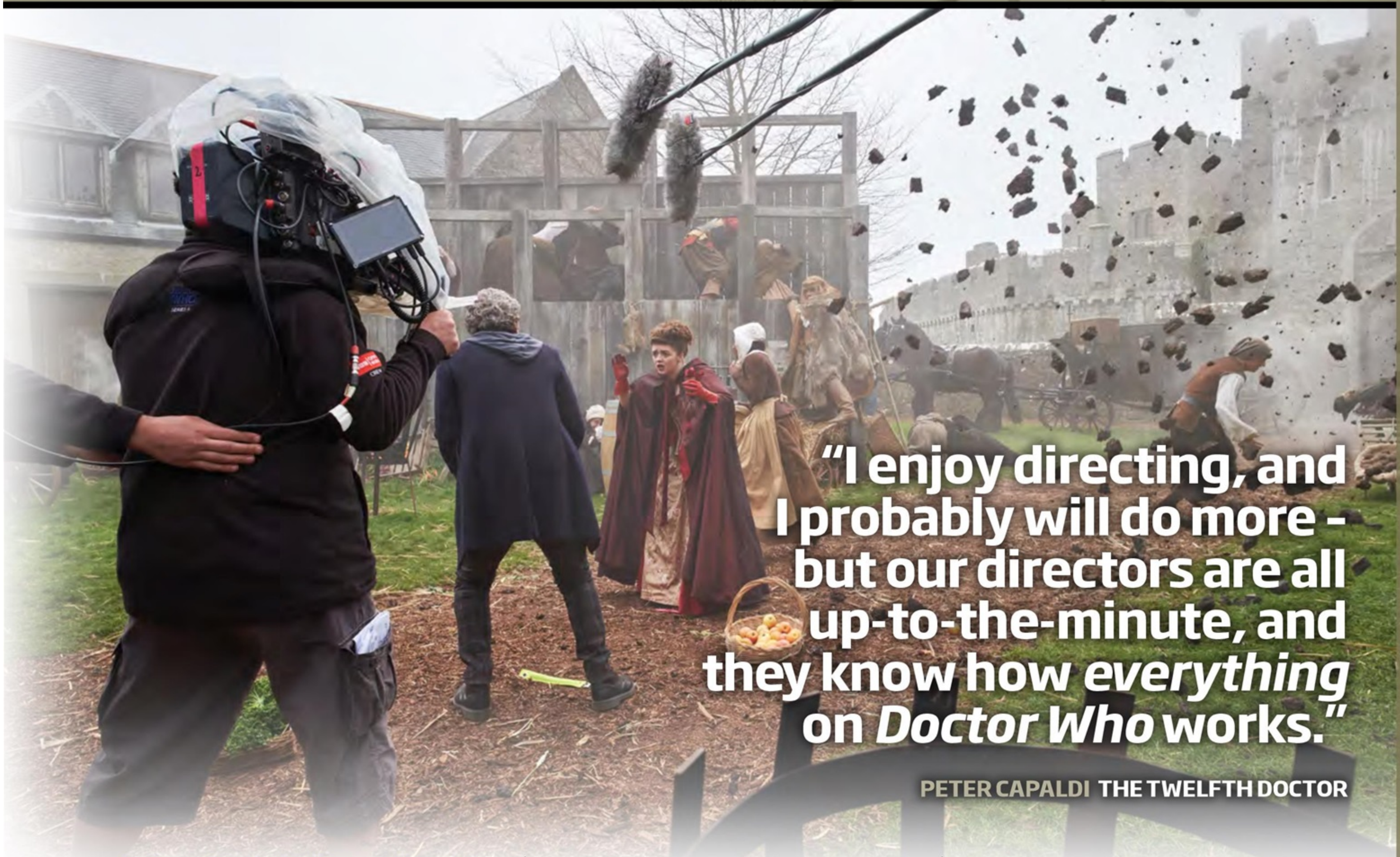
Director of: 2015's *The Doctor's Meditation* mini-episode (written by Steven Moffat), *The Girl Who Died* (by Jamie Mathieson and Steven Moffat), and *The Woman Who Lived* (by Catherine Tregenna); also, in 2016, the first three episodes of BBC Three spin-off *Class*, scripted by Patrick Ness, and the upcoming, Moffat-penned *Doctor Who* Christmas Special, *The Return of Doctor Mysterio*

■ DANIEL NETTHEIM

Director of: 2015's *The Zygon Invasion/The Zygon Inversion* (written by Peter Harness and Steven Moffat)

■ DOUGLAS MACKINNON

Director of: 2015's *The Husbands of River Song* (written by Steven Moffat); previously 2008's *The Sontaran Stratagem/The Poison Sky* (by Helen Raynor), 2012's *The Power of Three* (by Chris Chibnall), 2013's *Cold War* (by Mark Gatiss), 2014's *Listen* (by Steven Moffat), *Time Heist* (by Steve Thompson and Steven Moffat), and *Flatline* (by Jamie Mathieson)



> “I enjoy directing, and I probably will do more – but our directors are all up-to-the-minute, and they know how *everything* on *Doctor Who* works.”
>
> **PETER CAPALDI THE TWELFTH DOCTOR**

So what a *Doctor Who* director *really* needs is a time machine?

EB: “Yes. [*Laughs*] We all do it: we all re-edit and rework everything we do, in our heads, after we’ve done it. If anyone anywhere is ever going to be flexible with space and time, it should be the *Doctor Who* production team. That’s how I’d love to go back to *The Woman Who Lived*.”

DOUGLAS MACKINNON: “You mustn’t. Even if you think you’ve *nailed* it, you just have to look to Steven Moffat [*Doctor Who* showrunner] to realise that being creative is about moving forwards all the time, not looking back.

“One of the pleasures of directing is, even if you think you might have done a scene before, you haven’t, because it’s in the context of a different story. When I turn up on the TARDIS – and I’ve done that for eight episodes now – I don’t think, ‘Oh, it’s the TARDIS again. How boring.’ I think, ‘Great! A new, different story!’ Until *The Husbands of River Song*, I’d never had a chance – neither had anyone else – to direct a scene where the Doctor enters the TARDIS and sees it as though – or treats it as though – it’s *his* first time. ‘My God! It’s bigger on the inside!’ That day was such a treat, to do that scene with Peter. That’s why directing is so much fun. Every day is a fresh challenge, and every day you’re part of a new story. That’s why I love doing it.”

Tonally, do you approach a Christmas Special differently to a regular episode?

DM: “Particularly last year, after what had happened in the 2015 series – with Clara’s departure and how dark that had got – what all of us, starting with Steven, wanted to do was a handbrake turn and just make something that was great fun, on Christmas Day. Truth is, Steven was a little bit late with the script, but the clues he was giving me, as he was writing it, were that it was a screwball comedy, so I went off and watched every screwball comedy I could get my hands on, again, and again, and again. And I read a lot about the genre, about how screwball comedies work; the tone of them. I employed that into the episode, then *Doctor Who* itself takes over, so you’ve sort of got a sense of the genre, but you don’t have to hold on to it.

“With a Christmas Special, there’s definitely a peculiar feeling that a lot of people are turning up to watch the show who aren’t regular viewers, and who need to be entertained, and kept awake, and made to sober up. With that in mind, tonally, everything pointed us to making something that really screamed from the corner of people’s living rooms: ‘YOU CAN HAVE FUN HERE!’ In terms of directing choices… the flying saucer, for instance. I looked at about 40 or 50 designs for King Hydroflax’s flying saucer. All the different *Dark Star* [Bryanston, 1974] looks, all the dark greys and silvers, just didn’t feel right to me, so we went into a much more 50s-style, *Forbidden Planet* [MGM, 1956] area – and we ended up with a big, bright red one.”

It’s the most ‘flying saucer’ flying saucer I’ve ever seen.

DM: “[*Laughs*] I think I said words to that effect to the designers. ‘I want this to be my “childhood dream” flying saucer. I want it to be like a “Christmas bauble” flying saucer.’ And that carries all the way through the episode. When River walks out of the flying saucer, we could have had her in a dark cape, but I suggested Santa Claus colours – white trims on a red cloak. And the snow helped. Everything had to be like a ‘wow’ feeling of, ‘It’s Christmas Day, folks. You can enjoy this. We’ve got Matt Lucas [Nardole], we’ve got the Doctor, we’ve got a flying saucer – and all that’s just pre-titles!’ I worked on the titles quite a lot as well, actually, because we replaced the planets with Christmas baubles. Every fairy light in Cardiff was pulled out of the drawer. If, as a director, you do that relentlessly enough, you end up with something that has a very different feel to a regular episode, and that’s what I wanted, but led – always, *always* led – by the script.

“How you show violence in *Doctor Who* is another very interesting one. Generally speaking, we don’t show blood, but people do get hurt, and quite often there will be consequences, including death on occasions. In this case, though, we wanted to give the feeling of the Doctor and River being pretty much invulnerable. Like, when they fall through the floor, from the starship restaurant down into the main hall… You see them falling past the camera – in fact, it’s two stunt people, and then Alex [Kingston, who played River Song] and Peter stand up into the shot – but as a real thing, if you actually work it out, River and the Doctor have fallen 50 feet onto a marble floor. They would be pretty broken at this point! But they just stand up, dust themselves down, and start talking like the old River and the old Doctor.

“So you get a feeling of fun without too many consequences – apart from the emotional ones, with River and the Doctor at the end. What I loved about that was, we managed to do the thing, led by Steven’s script, where it feels like a screwball comedy, but it turns out, in the end, to be one of the heaviest date scenes in *Doctor Who* history. Very emotional. Very personal. And very real. That’s what the show does, at its best: those handbrake turns of emotion. It’s one of the joys of the format, really.”

Ed, both your 2015 episodes flit between comedy and drama a lot, sometimes within the same scene – like, in *The Girl Who Died*, when Odin’s face appears in the sky to talk to ►

Ed Bazalgette passes instructions to some unusually attentive Vikings.

◄ **his disciples [a reference to 1975 movie *Monty Python and the Holy Grail*, in which God does the same thing], or when *Yakety Sax* is dubbed over the video of the Mire retreating from the wooden dragon, or Sam Swift's will-they-won't-they hanging in *The Woman Who Lived*. Is it hard to turn on a sixpence between the comic and the serious?**

EB: "Yeah. It's this sense of the perverse, isn't it? – a lovely, quite sort of quaintly British quality. It's a particularly wry way of looking at things and at the world."

DANIEL O'HARA: "The Coen brothers are masters at humour in dark situations, and yet the humour doesn't undermine the threat. It's still scary, it's still dangerous, but you're able to laugh as well. And the Coens take risks. That's probably how you find ways to surprise people, isn't it? By trying things out, taking calculated risks."

EB: "With Odin in the sky, when I read it, I did have a little bit of an 'Ok-ayyy' – because we've all seen that so many times, and you have a little titter – but actually it's a really rich scene, because it *is* comedy, it is a gag, but at the same time it's all about Maisie, that moment. You have 'God' appearing in the sky – okay, bit weird, and he's clearly a big visual-effects number, and David [Schofield, who played Odin] is obviously standing on a podium so that we can get a low ngle on him – and this voice booms out, and all the villagers have open-mouthed, gaping expressions, but then the look that Maisie gives – it's beautiful – I find really moving. That, for me, is what came out of that moment. It was a juxtaposition of those three shots: the emotion that Maisie gives you, the 'what the f–?' that the villagers give you, and the slightly more on-the-nose comedy of Odin appearing. And the nicest thing was that everyone picked up on the *Monty Python* reference. [*Laughs*]"

Brian Blessed [who played King Yrcanos in Parts Five-Eight of 1986's *The Trial of a Time Lord*] was originally cast as Odin in *The Girl Who Died*, but had to pull out at the last minute due to illness. How, as director, do you deal with those kinds of crises?

EB: "Yeah, Brian was taken ill at the last moment. Where that can go wrong is if you try to get another actor to play the part in the same way. You can't say to David Schofield, 'Oh, can you be like Brian Blessed?' Obviously you can't do that. You have to help an actor find their own version of the character. You look to the strengths that each person brings. For Odin, that quality of thunder was pivotal, and I thought David was fantastic. There are always going to be last-minute crises, but that's kind of like life."

Some production crises are *even more* last-minute. On the day that *The Zygon Invasion* was due to air, a Metrojet airliner, Flight 9268 out of Egypt, crashed in the Sinai Peninsula, killing all 224 people on board…

DANIEL NETTHEIM: "I don't know what was said at the BBC that day – as director, I was well and truly out of the picture by that stage – but I imagine the discussion was had: 'Okay, a plane's been brought down. How appropriate, or not, is it for us to show a plane about to be shot down at the end of this family show?' The wise decision was made to keep the story intact. There were one or two negative comments about that [*in fact, broadcasting regulator Ofcom received 31 complaints from viewers, but decided not to launch an investigation, concluding that 'the science-fiction nature of Doctor Who and the storyline created a sufficient distinction from recent events' – Ed*], but the reality is that we shot those scenes six months earlier, and the episode was written as a response to world events, so it would have been hypocritical, in a way, to let actual world events stop us from broadcasting it."

EB: "When a script gets changed at the last minute, or an actor isn't available, or something dreadful happens before transmission, you could go berserk – but actually all that sort of panic does is really blur your focus. I'm not saying I'm the super-calmest person, but what I tend to do is almost take a kind of perverse pleasure in knowing that, if I stay calm and focussed, it will usually all come together.

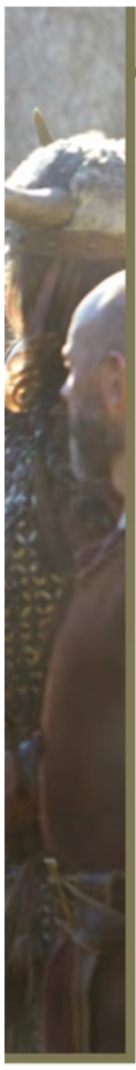
"It happened on *Class*. There's a beautiful scene between Sophie Hopkins [who plays April] and Fady Elsayed [Ram], but it was ten-to-eleven on a Friday night, and everyone was saying, 'Ed, let's leave it. We've run out of time.' I said, 'We've got ten minutes. Why don't we give it a try?' I always had in mind that it was just going to be one shot. I was aware that Sophie and Fady were under pressure, but I went, 'Let's try it. If the worst comes to the worst, it'll be a great rehearsal for when we pick it up later.' I could have got stressed and gone, 'OH MY GOD, IT'S TEN-TO-ELEVEN, EVERYONE PANIC!' – and of course underneath I was deeply stressed – but I *appeared* relaxed, Sophie and Fady were on great form, I think we did three takes in ten minutes, and we got it – a lovely, *lovely* scene."

> **"When a script is changed at the last minute, you could go berserk – but all that sort of panic does is blur your focus."**
>
> **ED BAZALGETTE**

Sometimes it's fun to show off a bit, though, with flashy camera moves. For example, there's one shot in *The Husbands of River Song* – as the Doctor and River flee the TARDIS, with King Hydroflax thrashing around inside – that I rewound and rewatched several times, to try to work out how you did it, Douglas. It comes about 24 minutes into the episode. The shot starts on the TARDIS doors. River flings them open. We get a glimpse of the TARDIS control room behind her – and it's clearly the actual TARDIS set, not a flat [a scenery wall] – as she and the Doctor hurry out into the baggage hold of the starship *Harmony and Redemption*, and – this is still one, unbroken shot – they run to some double doors, hurl them open, and stumble into the starship's opulent lounge… which was recorded on location in Bristol, 42 miles from Roath Lock where the shot began! How did you do that?

DM: "Well, the secret's in the luggage in the baggage hold. It *is* the real TARDIS set at Roath Lock that you see, but what we did was, just outside the [TARDIS control room's] police-box doors, we built part of the starship baggage hold – metal shelving, suitcases, *etc* – and Alex and Peter run out of the TARDIS onto this, then they run behind a pile of luggage, and I used that as a join. When we went to the location in Bristol – Leigh Court, a country house – that doubled for the starship, we converted their library into the baggage hold, and we had that same pile of luggage for Alex and Peter to emerge from behind, as they ran to the double doors and into the lounge [Leigh Court's Great Hall]. So it's actually two shots CG'd together so that it *seems* continuous. It's one of those little sequences that's written quite simply, but I saw an opportunity to do something that feels a bit special. You try to build those up over the episode."

There's a similarly impressive, head-scratching shot about 34 minutes into *Before the Flood*.



It begins on the roof of the spaceship hearse, then – again, in a single, unbroken shot – cranes down to reveal the Fisher King exiting the church, stays on him as he stomps towards us, and tracks back with him until he's right *inside* the ship. Daniel, *how?!*

DO: "[*Laughs*] I'm really glad you noticed that, actually. We were seeing the Fisher King in full flow, so I wanted to give a bit of scale to the moment. We're on a camera crane at the start, shooting over the roof of the ship, but we're using a Steadicam [a mount for steadying a handheld camera, mechanically isolating it from the operator's movement, allowing for a smooth shot even when moving quickly or over an uneven surface]. Right from the beginning, it's a man with a Steadicam. He's standing on the crane as it comes down, down, down. When the crane gets to ground level, the Steadicam operator steps off, and leads the Fisher King into the ship. Richard Stoddard, the director of photography, he was the one who suggested that step off. We'd thought about having a crane shot and seeing the Fisher King disappear into the ship, but Richard said, 'Actually, you could go one step further and lead him right the way in.'"

It's a slick shot, but it must have taken more time and effort than had you gone, "Sod it, let's shoot some reverse shots or cutaways."

DO: "Absolutely, yeah. But hopefully it's a bit of visual flair. It's a TV show, a small-screen show, but you want it to have scale; you want it to feel like a big deal, and shots like that help."

DM: "These shots don't actually cost a lot more to do. You just have to imagine them in the first place."

The Zygon episodes are full of crafty shots that feature the same actor playing two different characters – two Claras, two Osgoods, two Kates, *etc*. What techniques did you use to achieve that, Daniel?

DN: "A range of techniques. We used a double in some shots – a stand-in with the same hair, who could be shot from behind. For example, the shot of the two Osgoods walking away, side by side, at the very end, that's [Osgood actress] Ingrid Oliver plus a convincing double. We used split screen in other shots, where we locked down the camera [on a tightened tripod so that it can't shift its position] and shot the scene twice: once with Osgood 1 [on one side of the frame], then with Osgood 2 [on the other side] – with Ingrid playing both Osgoods, and swapping her clothes between takes – and the shots were combined in post [so that the seam between the two halves is invisible].

"But the biggest thing that helped me sell it were the actors. Like, Jenna's [Coleman, who played Clara – and Bonnie, Clara's Zygon duplicate] marvellous and subtle performance. We hadn't really had much time to talk about it or rehearse; we'd only decided that Bonnie would have a ponytail and her jacket would be done up, while Clara's hair would be loose and the jacket undone. Oh, and I think Bonnie had bright red lipstick, and Clara didn't. [*Laughs*] But what Jenna did with the mannerisms… she came up with this herself, and she showed me on set on the first day. There were very subtle differences that really impressed me in terms of her range and insight as a performer; that she could do so little, but create a different character.

"The scene where she's having a long conversation with herself on a television screen [in *The Zygon Inversion*]… there's *so* much going on! The real Clara is locked in a Zygon pod. Her brain is active. In her subconscious, she's in her apartment, the windows and doors are all sealed up, and whatever the real Clara is seeing is appearing on the television screen in the living room. I mean, even trying to explain it, I've lost track! But it all made sense, and the only way to shoot it was to map it all out very carefully – very big shot lists. That scene alone I had to shoot three or four different ways. I had the real Clara in the living room watching the TV. I had the real Clara's body in the pod, in the Zygon cave, watching Bonnie. I had that POV being screened on the television set in Clara's living room. I had Clara in the living room watching the TV. In fact, I had Jenna performing to a blank TV, with somebody on set reading in Bonnie's lines. But once again, Jenna's genius… in the end, she didn't want somebody on set reading in the lines; she wanted to imagine herself reading them in, the way she'd be delivering them as Bonnie, and respond to those. It was very clever what she did."

Those episodes not only preserve the iconic Zygon costume design [from their original serial, 1975's *Terror of the Zygons*; revived in the 50th Anniversary Special, 2013's *The Day of the Doctor*], but also evoke the Zygon architecture, colour palette, even lighting design from their 70s appearance.

DN: "Absolutely. I didn't want to reinvent the wheel. And I know that *Doctor Who* fans are very steeped in the show's history. I mean, I'm a fan, but my knowledge isn't nearly as detailed as, for example, Peter Harness'. There were lots of references, within those two episodes, to previous *Doctor Who* storylines that I was not aware of – until the episodes aired, and I went on Twitter, and I saw that fans were picking up on them. I found myself thinking, 'Well, thank goodness we didn't cut *that* line in the edit. Nobody had told me of its significance.' But the Zygons are so iconic – their colour, their shape, their big suction cups – that it seemed only natural, as a design choice, to stick within that kind of squishy, organic feel.

"But we had to invent certain things, like this idea of Zygons zapping people with electricity – vaporising people and turning them into hairballs. That had never been seen before, so there was no going back to previous episodes to find out how it was done. I had to sit down with the VFX team, and we had to, you know, make something up. [*Laughs*] 'Right, we are now designing how Zygons zap people.' So all these discussions were going on – really silly discussions that you'd never have in normal life; only in pre-production for *Doctor Who* episodes."

The Fisher King was another practical build – made by Millennium FX [founded by Neill Gorton and Rob Mayor, who have provided special make-up and prosthetics for *Doctor Who* and its spin-offs since 2005], who were also responsible for the twenty-first-century Zygon costumes. During pre-production, were other possibilities considered – a CGI Fisher King, perhaps?

DO: "My starting point is always to begin it *practically*, then enhance it. For example, the ghosts had face make-up – the sunken eyes and all that – and then visual effects were added on. I think that works. Toby Whithouse had described the Fisher King pretty well on the page, but Millennium are geniuses, really. Neill and Rob are great – and so is [prosthetic make-up artist] Dave Bonneywell, who did most of the actual hands-on work on the Fisher King. We cast Neil Fingleton [the tallest British-born man, at 7'7"], and Peter Serafinowicz provided a great voice. He's intimidating, the Fisher King, when the Doctor ends up face to face with him. The size of him – fantastic! But I deliberately didn't want to reveal the Fisher King too early. He comes out of the darkness, and you get little hints before you see him in all his glory. Possibly it would have been nice, when you do see him, to see more of him – because he isn't on screen for very long, is he? He's such a great creation, and you just want to see loads of him."

Less is more, perhaps. Sometimes monsters are scarier when left to our imaginations.

DN: "Sometimes, sure. In the 50th, there was a morph from human to Zygon, I think, but some of the most interesting Zygon transformations – in the 1970s, too – were the ones done off-camera. So although we've got the technology to do the morph, and we did a few [in the 2015 episodes], we ended up using it less than we planned to. There's one that I really, really like, when Kate is attacked in New Mexico [at the end of *The Zygon Invasion*]: we're on the New Mexico policewoman, we pan over to Kate, and then we pan back – in one continuous shot – and there's a Zygon standing there. Of course, that was a matter of just swapping out Gretchen [Egolf, who played the policewoman] and standing in the person in the Zygon suit [Aidan Cook], but it was very effective, because it all happened in the one shot. Also, it held on Jemma Redgrave's [Kate] reaction – which is scarier, I think."

On the subject of monsters… Daniel [O'Hara], how did you persuade Corey Taylor from Slipknot to provide the Fisher King's roar?

DO: "That was brilliant! It was, like, the best day at work ever. What happened was, me and Derek Richie [producer of *Under the Lake*/*Before the Flood*, *The Girl Who Died*, *The Woman Who Lived* and *Class*] were chatting: I said, 'I see Slipknot are playing Cardiff in January.' I'm a heavy metal fan. I said, 'Maybe I'll try and go,' and Derek said, 'I'm sure I've read somewhere that Slipknot are *Doctor Who* fans.' So we Googled it and there it was: Corey Taylor, *Doctor Who* fan. We thought, 'Let's invite the band to come for a set visit!' So the production office ►

The Zygons, courtesy of Millennium FX.

Peter Capaldi makes a first-class ghost.

The Fisher King heads out on location.

contacted Slipknot’s management, and we got an email back saying, ‘They’re really big fans. They talk about nothing else.’ Slipknot were playing in Cardiff on the Saturday, so we arranged for them to get a tour of the *Doctor Who* Experience at lunchtime, then Derek and I met them and brought them across to Roath Lock, to walk through the TARDIS and The Drum set.

“He’s genuinely a huge fan, Corey. He was like a kid – an excited fanboy – on the TARDIS. He’s been a fan since watching Tom Baker *Doctor Who* on PBS [America’s Public Broadcasting Service] in the 70s – and now he has a son, and Matt Smith is his Doctor. Again, Paul Kaye coming in to play Prentis – it was a dream for him, too. Paul grew up watching *Doctor Who*. He’s a massive fan. That’s the reach of this show, and what it means to people of a wide range of ages, across many different countries. And those guys, Slipknot, have sold absolutely millions of albums all over the world, and yet they’re blown away by what *we* do.”

> **“We contacted Slipknot’s management, and we got an email back saying, ‘They’re really big fans!’”**
> **ED BAZALGETTE**

At the time, Taylor said of the set visit: “I got to be a total fanboy. I got to see the TARDIS. It was just so rad, to walk around and go, ‘There’s the round things! And there’s all the books!’ And just to see everything that goes on in that ship, the way I’ve always imagined it as a fan, is just ridiculous. Then doing some vocal stuff… to incorporate into the Fisher King’s guttural roar.” Talk me through the roar.

DO: “I slightly stole the idea. In the film *I Am Legend* [Warner Bros, 2007], Mike Patton, the lead singer of Faith No More, does the screams of the monsters [the Darkseekers], and because in Toby’s script the roar of the Fisher King was such a significant moment – you hear it before you see him – I thought, ‘Well, let’s ask the greatest roar in the world.’ We asked the band’s management, ‘Is that something Corey would be interested in?’ He was totally up for it. After our set tour, we went up to a sound studio in Roath Lock, and Corey had a few goes at the roar. He was enjoying putting his throat through its paces. But I was getting a bit nervous: ‘You do know you’ve got a show tonight?’ In fact, Slipknot invited loads of the *Doctor Who* crew to their show. It was great.

“I met Corey again when Slipknot played London in January *this* year, and he told me that the whole family watched *Before the Flood* together and he was so excited to see his name in the credits. But the big thing was… we were on *Jeopardy!* [the iconic US quiz show, 1964-present] – we were a *Jeopardy!* question – so Corey said his aunty finally thinks he’s got a real job! And it’s such a convoluted question [‘Corey Taylor of metal band Slipknot provided the roar of an alien warlord on this Peter Capaldi show’] that there must be a researcher on *Jeopardy!* who’s a massive *Doctor Who* and Slipknot fan.”

Slipknot’s Corey Taylor does his best gutteral Fisher King roar.

At what point in production does the editor start work? Is it while you’re still shooting?

DO: “If we shoot something on the Monday, the editor will start work on it on the Tuesday. While you’re still shooting, you’ll have a rough assembly, to make sure that you’ve got everything you need. Sometimes an editor will say, ‘You know what would really help that scene? If you got an extra close-up of his hand on the gun,’ or whatever. Some of those shots you can do in isolation, in the studio – cheat them. That’s standard practice in TV drama.”

EB: “I started off [in television] as an editor. What I loved about editing was, it allowed you to enter into endless conjecture… well, not endless, but it allowed you to wait until the last grain of sand had dropped through the timer before you made your decision. When you’re a director, you have to reconsider that way of working.”

What kind of decisions are made during post-production, then? By the time you get into the edit, does everyone know pretty much what to expect, or can scenes or whole episodes take on entirely new forms, that you’d never envisioned while filming?

DN: “The latter. You can change the emphasis of a storyline. You can take characters out of scenes. What you can do in the editing room is astonishing – and it would make actors shudder. Writers too, in fact.”

EB: “From my experience, films and TV shows are *made* in the edit. First of all, you cut it as per the script, then you look at it, then you look at it harder, then you go back to the grown-ups – the producers – and you say, ‘What do you think about this? How would you feel if…?’”

DN: “Steven Moffat can be quite brutal with his own material. He’ll look at a rough cut and go, ‘Well, we don’t need *this*, we don’t need *that*.’ Every word is critical, but when you end up with an episode that’s 15 minutes longer than it needs to be to fill the BBC’s time slot, you have to lose stuff. You look at scenes that you thought were indispensable, and you suddenly realise, ‘I was wrong. You can take this scene out, and the audience won’t miss anything.’”

DO: “In a bad situation – not on *Doctor Who*, but if you haven’t got things right at the scripting stage – a lot of the post-production notes become script notes. The edit becomes about fixing script problems. It happens a lot in television drama. But more positive examples of post-production decisions are things like our ‘running through the water’ sequence that we felt wasn’t threatening enough [*see last issue – Ed*], or opting to have Peter play the theme tune [at the top of *Before the Flood*]. You can have plans about how you think something’s going to work best, but, until you actually see it and hear it, you don’t know. That can be a positive problem-solving process.”

EB: “Whatever you’ve got when you walk in the door, however desperate you might be feeling about what you drag into the editing room with you, when you walk out you’ll be feeling really, really happy and proud of it. But you have to find an editor that you trust. I’ve been working with Adam Green on *Class*. He cut my episodes of *Doctor Who* as well [also Douglas’ *The Husbands of River Song*], and two of my episodes of *Poldark* [BBC One, 2015-present]. I was driving along with my partner at the weekend, we were talking about work, and I said, ‘I think the world of Adam.’ She said, ‘I know. I’ve known that for ages.’ I didn’t even realise that I talked about Adam that much. But he has an incredibly fluid mind in terms of being able to look at that metaphorical wall of Post-It notes that have all the scenes written on them, and shuffle that around, and tear off little edges of the Post-It notes and think, ‘Well, that edge would actually go much better over there.’ That makes it sound like someone who’s just very good with cut-and-paste,

THE CLASS OF '65

Flashback 50 years. Who were the class of 2015's twentieth-century counterparts? This is the class of 1965...

CHRISTOPHER BARRY

Directed 1965's *The Rescue* (written by David Whitaker) and *The Romans* (by Dennis Spooner); previously co-directed the first Dalek serial (by Terry Nation), 1963-64; went on to direct seven further serials, 1966-79

"*The Rescue* was a nightmare to direct. My clearest memory is... sitting in that little control room in the studio while, down on the floor, the actors tried to destroy a radio, at the end of the story – only the darned thing wouldn't break. I went outside after the recording, feeling terribly, terribly depressed, and Verity [Lambert, producer, 1963-65] followed me saying, 'It was good, it was good. I liked it.' Consequently I didn't care for that one.

"Quite a lot of research went into getting *The Romans* to look right – sets, furniture, costumes. Archeology is something of a hobby of mine, so I was fairly well up on that era. [But] our comical view of Nero's rule of Rome could hardly be called educational. Was this the beginning of dumbing down? To write such a farce was a bit daring... And with a comic actor like Derek Francis [Nero], we just had to play it for all the laughs we could get. I think Bill Hartnell was less happy with the degree of farce that I allowed, though he was always good for a subtle laugh." (**DWM** 99 and 314)

RICHARD MARTIN

Directed 1965's *The Web Planet* (written by Bill Strutton) and *The Chase* (by Terry Nation); previously co-directed the first Dalek serial and 1964's *Inside the Spaceship* (by David Whitaker), and directed 1964's *The Dalek Invasion of Earth* (by Terry Nation)

"The script [to *The Web Planet*] was appalling, but the ideas were the nearest to what I felt the series ought to be: pure fantasy. It had marvellous potential and the most pictorially interesting concept. I had a good designer [John Wood], but it was a real problem in the little studios we were given to make something that was magic enough.

"My attitude was so arrogant. I would say that if we needed to do something, we should do it. Then Verity would come along and say I'd overspent. I shouldn't think I managed to stay within budget ever, and I don't think I gave a damn. I'm not a safe director. If I was a producer and looking for a 'get it done' director, I wouldn't use me. I think that's probably the rudest thing I can think to say about a director; if he's an under-budget, on-time man, he's probably sold himself and any possible vision that he may have thoroughly short." (**DWM** 233)

DOUGLAS CAMFIELD

Directed 1965's *The Crusade* (written by David Whitaker) and *The Time Meddler* (by Dennis Spooner), and 1965-66's *The Daleks' Master Plan* (by Terry Nation); previously co-directed 1964's *Planet of Giants* (by Louis Marks); went on to direct five further serials, 1968-76

"[*The Crusade*] was the best *Doctor Who* script I've ever worked on. Beautifully written, meticulously researched, and I don't remember having to alter a single line... [But] *The Daleks' Master Plan* was an all-time challenge. If I could cope with that, I could cope with anything! I thought the Daleks were strictly limited in their appeal, and I don't understand why they became so popular. With Bill Hartnell, they were dredged up in thin stories every season, so the novelty wore off very quickly." (**DWM** 93)

MERVYN PINFIELD

Co-directed 1965's *Galaxy 4* (written by William Emms), and directed 1965's *The Space Museum* (by Glyn Jones); previously co-directed 1964's *The Sensorites* (by Peter R Newman) and *Planet of Giants* (by Louis Marks)

WARIS HUSSEIN (directed *Doctor Who*'s inaugural serial, in 1963, and the following year's *Marco Polo*) on Pinfield: "Mervyn was a really traditional BBC person – wearing ties and jackets to work, and smoking a pipe – and there we were in jeans and t-shirts. He was the clichéd creator from the 50s, and we were the new people in the 60s... He would empty his pipe and give us a lecture. We would sit there and nod with a degree of veneration, and then disregard everything we'd heard. You didn't want to take away his dignity or insult him by ignoring him." (**DWM** 272)

DEREK MARTINUS

Directed 1965's *Mission to the Unknown* (written by Terry Nation), and co-directed *Galaxy 4*; went on to direct four further serials, 1966-70

"It was here [on *Galaxy 4*] that I came across Bill Hartnell. Bill was a very fine actor, quite famous in his day, and I'd seen him in many of his film roles. He was head and shoulders above the rest of the cast reputation-wise, and thus it was very daunting for me coming in. He enjoyed that, cantankerous old bugger that he was. 'Oh, you're the new boy,' he'd say. 'You listen to me, I'll show you how it all works.' He obviously wanted to get me on his side, to get all the best camera angles and so forth!

"These were big 'alien world' sets, too, and for a newcomer that was tremendous fun. Mervyn [with whom Martinus co-directed *Galaxy 4*] had his own ideas, of course, so there was some conflict there. There was bound to be, with two directors. I was a new boy wanting to do it my way, with a new broom, and he'd been at it for decades, with all those preconceived ideas. He was only trying to help, so it wasn't too bad. You were pretty damn limited with what you could do on *Doctor Who*'s schedule anyway." (**DWM** 243)

MICHAEL LEESTON-SMITH

Directed 1965's *The Myth Makers* (written by Donald Cotton)

"We filmed Troy down at Frensham Ponds, a very popular location at the time. The BBC designers built the necessary sets for the acting area, and the rest of Troy was a model photographed via a mirror using the Schüfftan process [specially made mirrors creating the illusion of actors interacting with full-scale sets that were, in reality, miniatures; the process was a precursor to green screen]. The wooden horse was a model, and that was filmed at Frensham Ponds, too...

"[But] I was no fan of William Hartnell and don't even remember him being in my production – and if anyone had suggested the alternative story title, *Is There a Doctor in the Horse?*, I think I would have vomited on the spot." (**DWM** 188)

CHRISTOPHER BARRY PHOTO © MARCUS HEARN; MURRAY GOLD PHOTO © EDWARD RUSSELL

but a great editor is much, much more than that; I think the word is 'transformative'."

An awesome scene from *Before the Flood* is Cass escaping Moran's ghost, where we cut between her POV, sans audio, and the ghost's. It's a bold decision: to cut out the audio entirely during some shots. Was that decided during the edit?

DO: "Well, that wasn't in the first draft of the script, but at some point someone suggested that there needed to be one more bit of jeopardy – one more scene of danger – after Clara and Cass leave the Faraday cage, before they all get back together, and Toby's next draft had that scene in. It was so exciting. It was like reading a horror film. You just went, 'Wow.' It was such a fantastic sequence on the page. I really wanted to do it justice. In the edit, we did play around with the sound, and I felt we needed to be bold for it to work. If we'd gone halfway – put an effect on the sound, rather than cut it out completely – I don't think it would have been as clear, and Cass' character – and her deafness – had been so well established at that point that I thought, 'People will get what's happening. If we're bold with it, it'll read.' And we made the scraping of Moran's axe, when you do hear it, such a horrible sound. I wanted it to be scary, and I wanted you to be screaming at Cass to turn around. I'm quite proud of that sequence."

DN: "Another big thing is music. It really helps guide the audience on the emotional journey that you want to take them on. In the edit, I came up with the best temp score [comprising music from stock, movie soundtracks, even mainstream albums] that I could. By choosing the right music in the edit room, it's not telling Murray Gold [*Doctor Who*'s composer, 2005-present] how to compose the episodes, really, but it's a suggestion of the mood I want each scene to convey. You hope that the composer agrees and takes a bit of inspiration from what you've offered up. I was really impressed with Murray. At times, he stuck very closely, emotionally, to what we were trying to achieve with the temp score, without any sense of copying it. When he deviated, it was always to improve on our suggestions.

"With each layer – visual effects, colour grading, music – you're kind of passing the baton, in a way, and shaping the episode. In the edit, I try to view an episode with fresh eyes as often as I can, although it does become impossible. But then, at just the right time, the producer will come in and have a look at it for the first time, bringing fresh eyes to it and suggesting cuts, and edits, and improvements. A week later, the execs will come in, and they've got fresh eyes. By the time it gets to the composer, he's seeing it for the first time, and he may have no knowledge of the struggles that we had in the edit room, the scenes that were cut, or the difficulties that we had with the continuity of a particular moment."

Composer Murray Gold.

DO: "A note to all aspiring directors: no matter what rung of the ladder you're on or where you are in the scheme of things – whether you're working on something you shot yourself on your phone, or whether you're working on a blockbuster movie – the edit is where it becomes a level playing field. Or the closest you can get to a level playing field. We all have a computer that's, broadly speaking, the same. Obviously, some people have a budget of £200 million, and others have what they've ►

The ART of the DIRECTOR

PART 2

Matt Lucas makes his *Doctor Who* début in last year's Christmas Special, *The Husbands of River Song*.

> **"Being part of the yearly Christmas Day institution that is *Doctor Who* was just an amazing prospect."**
>
> **DOUGLAS MACKINNON**

saved up from their Saturday job. But that arena, the edit, is where you can transform something."

Were you pleased with the reaction to your episodes?

DN: "I was thrilled. I mean, I was proud of them *in the edit room*; proud in as much as we achieved what we set out to – well, I thought we had. You do everything you can and just hope that people will embrace it, but it's never a given. Lately I've become a bit of a sucker for reading Twitter, and I could tell quite early on that the *Doctor Who* fans are very vocal – and the detractors can be very vocal as well – but I was reading 99 positive comments for every negative one, and that was pretty rewarding. It means a great deal to me. We worked incredibly hard on those episodes."

During the production process – from the first day of prep, to the final day of post, even up to the day an episode airs – how does a director strike the balance between their personal life and work?

DO: "On any job, you've got your prep, your shoot, and your edit. In some ways, for a director, it's... not *easier*, but... The prep sort of builds in intensity and gets more demanding as you get closer to the shoot. The shoot is the full-on, crazy, intense bit. You'll shoot from, say, 7am to 7pm, then you'll go home, prep for the next day, sleep, then start again – and you'll do that for four weeks or whatever it is. But the crew on *Doctor Who* is there *every single day*, on every episode. I come in for however long, direct two episodes, then I step out again. And I have a massive change of pace when I go into the edit. Coming towards the end of the edit, when deadlines are looming, it gets a bit more intense again, but those guys are there for... well, a few of the crew have been there for ten years now, for every day's filming.

"The *Doctor Who* crew is such an important part of why this show is delivering the quality that it does. They're fantastic, they love their show, they're really proud of their show, and they will absolutely go that extra mile. They will come up with great ideas and deliver brilliant work. As a director, if you know that the props, the costumes, the make-up, the cameras, the lighting, and all that stuff is being dealt with at that level, and if you've been clear about your ideas for those elements, then you let those great people do their thing."

Douglas, you pretty much took over Christmas 2015, directing two of the BBC's flagship Specials: *Doctor Who*'s *The Husbands of River Song*, and *Sherlock* [BBC One, 2010-present]'s *The Abominable Bride*. How did you find time to even sleep?!

DM: "[*Laughs*] Yes, that was slightly surreal – and it certainly wasn't by design. I got the job to do *Sherlock*, which is a treat in itself, because it's a Steven Moffat and Mark Gatiss script, and then I went off and did *Outlander* [Starz, 2014-present]. Then I got an email from Nikki Wilson, the producer of *The Husbands of River Song* [and several other *Doctor Who* episodes, 2009-present, and *The Sarah Jane Adventures*, 2008-11], saying, 'You're not available by any chance, are you?' Literally, I finished *Outlander* on the Friday, and I started *The Husbands of River Song* on the Monday. If they had been any closer, I wouldn't have been able to do it. I directed *Sherlock*, two *Outlander* episodes, plus the *Doctor Who* Christmas Special all in a row, without a break at all.

"Then there was the dawning realisation that both *Sherlock* and *Doctor Who* would air at Christmas. When I was a kid, buying the *Radio Times* Christmas issue was a treat. Last year, it *really* was. But I hadn't directed a *Doctor Who* Christmas Special before, and it had been a dream all my working life, so I couldn't turn it down. You're part of the yearly Christmas Day institution that is *Doctor Who*, and that was just an amazing prospect."

Still, three back-to-back directing jobs, without a break, must have been exhausting, though...?

DM: "It *was* exhausting. Afterwards, I took three months off. That's how exhausting it was."

DO: "If you're lucky to have enough work, then you enjoy your time off. It'd be very easy for this job to be all-consuming, and it *is* consuming when it needs to be, but protecting your time off, even if that's just a weekend, is crucial – and protecting your headspace a little bit in those times. In between jobs, I'm *completely* off. I try not to take work home. Park it. Switch off. If you do that, then you approach the work fresher. But I'm not complaining. I'm absolutely privileged to be doing this for a living. I sort of think that the whole time, but I thought it a *lot* on *Doctor Who*."

EB: "It's that wonderful opportunity of, 'I'm doing one of the most fun things I can ever imagine being allowed to do. I've got to remember to enjoy it.'"

DM: "Even if I'd had to be delivered in an ambulance to the *Doctor Who* set, I'd have been there to direct that Christmas Special. I love *Doctor Who* with all my heart, and the reason I put in the extra effort – *one* reason – is because I want to tell that story to the next generation. You want them to be as excited about *Doctor Who* as you were when you were eight."

What would you say to any kids reading this who want to be directors?

DO: "As a kid, the idea of being a director, for me, was like saying I wanted to play for Arsenal! But it doesn't have to be as removed as that, if you understand the reality of it – which is why I wanted to chat to **Doctor Who Magazine**, for this feature. The job *should* be demystified."

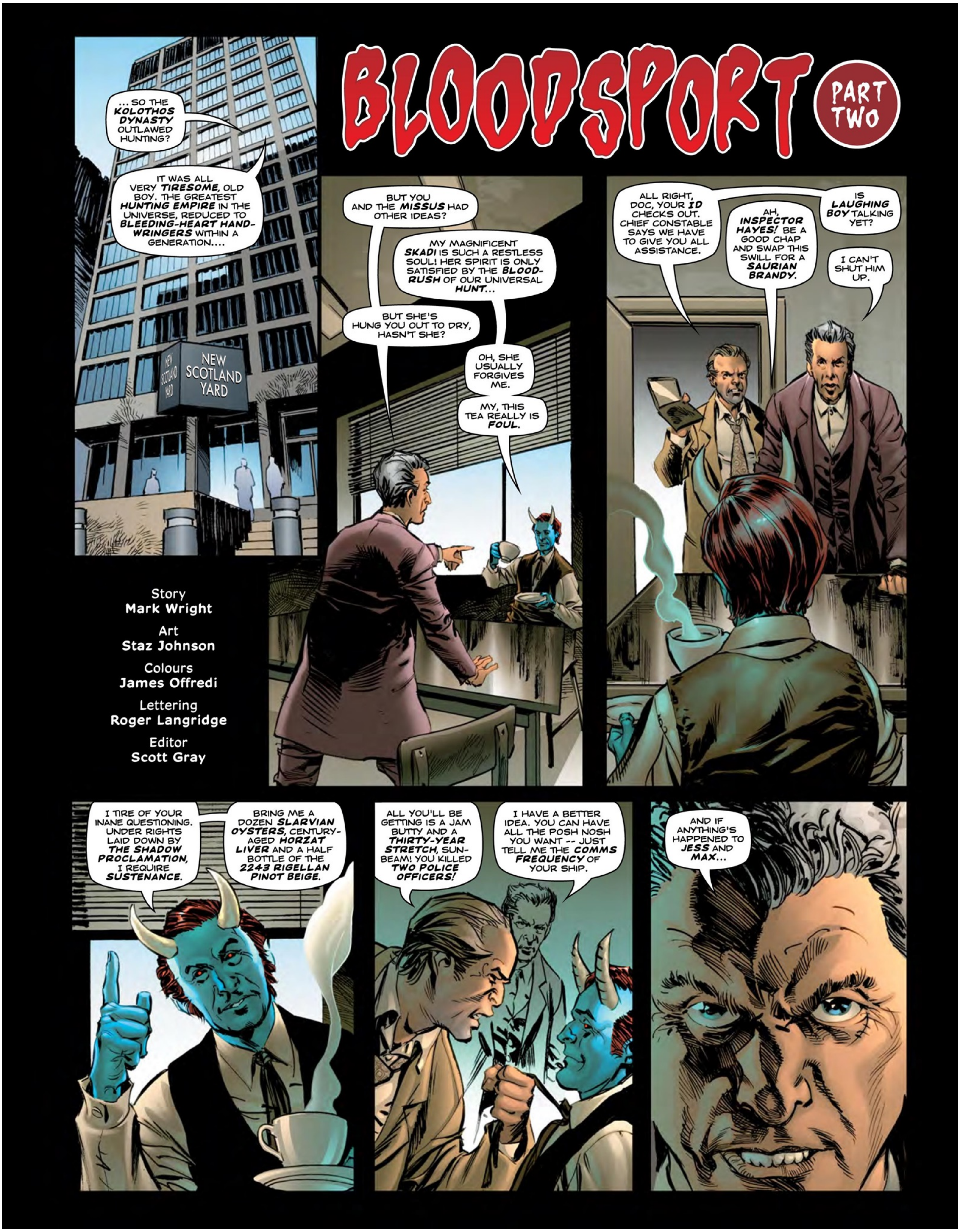
EB: "That's really important to me. It's genuinely wonderful when we have work-experience people coming on to *Doctor Who*. You just think, 'Fantastic! I'm going to be nice to you because you're great, but also because you've stood up to be counted. Also, you'll probably be employing me in two or three years' time.' [*Laughs*] But the first two reasons are the important ones. And the world is a better place for directors coming from all different walks of life, all different backgrounds, all different experiences. The baggage that we all, differently, bring to that world, to that vision, is what makes culture rich."

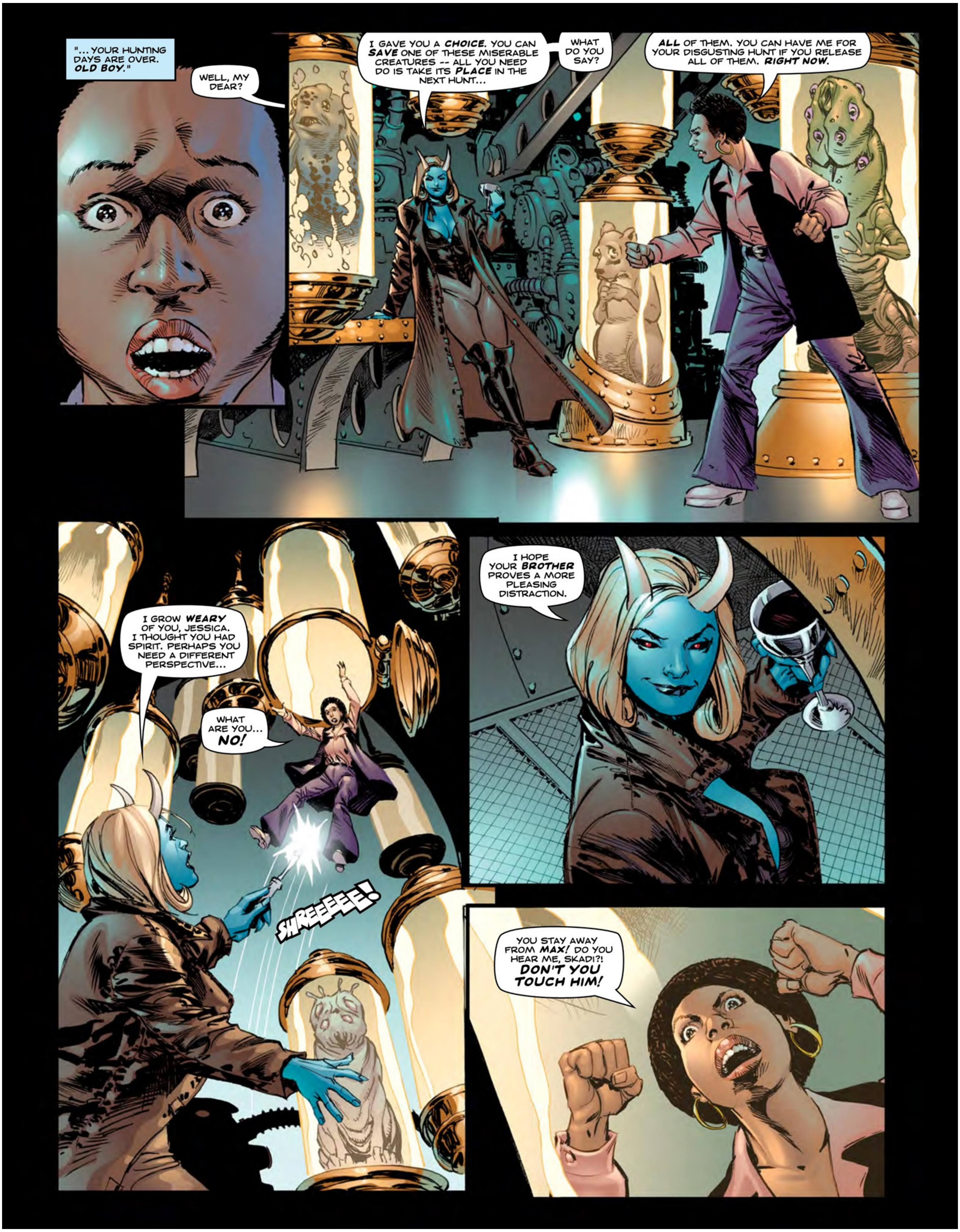
DM: "It's often said, 'If you want to write, write about things that are personal to you, to begin with.' That's a good avenue to go down, and it's as true of directing. I've done that in my career as well. I keep going back to the Highlands of Scotland where I'm from, to try and make the perfect Highlands film. I haven't done it yet. [*Laughs*] But I hope to go back soon and try again.

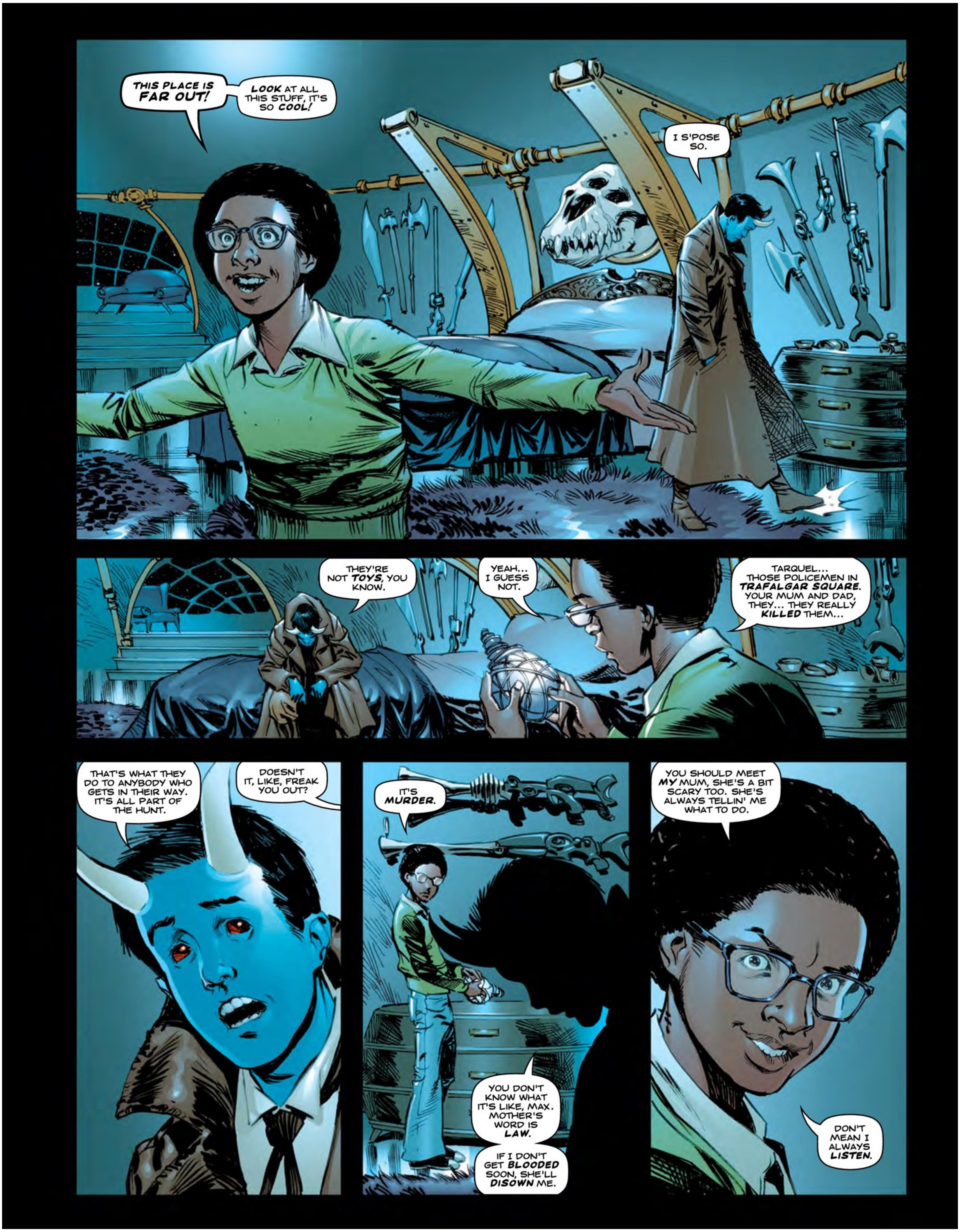
"But really the first thing you have to do to become a director is just kind of *announce* that you're a director, and then you have to go and *direct things*; you have to start telling stories with the camera. Even if that's you doing it on your phone, with an editing program on your laptop, that's directing. It's not about the big-league stuff; it's about *starting to do it*, instead of talking about doing it. There are a lot of people who talk about making feature films or directing TV, but they never get around to it. I'm not criticising them for that. But if you actually are a director, you need to get out there and get that muscle going. Get directing. Get the knowledge growing. Just start. It's hard work, but mostly just incredibly exciting." **DWM**

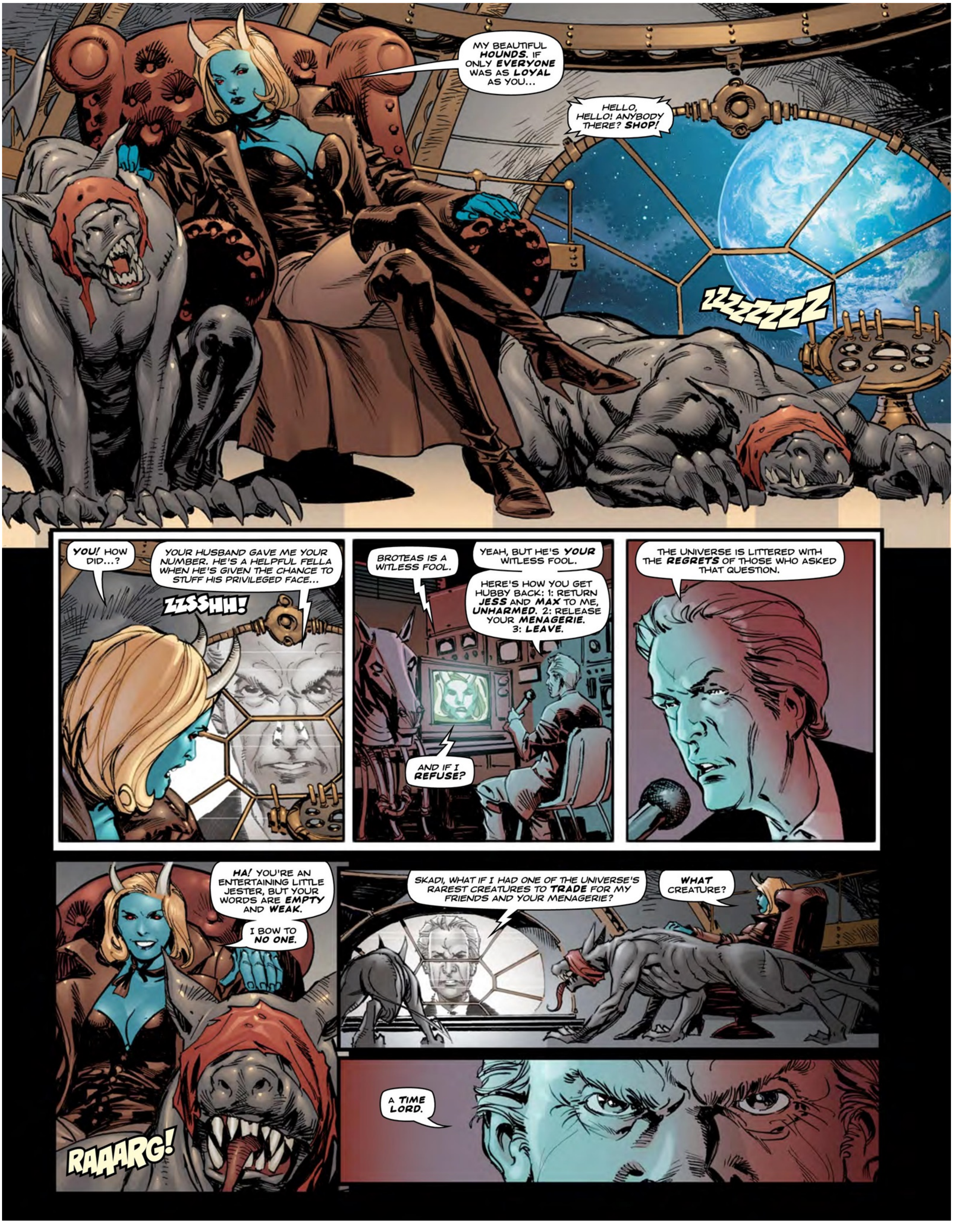
BLOODSPORT PART TWO

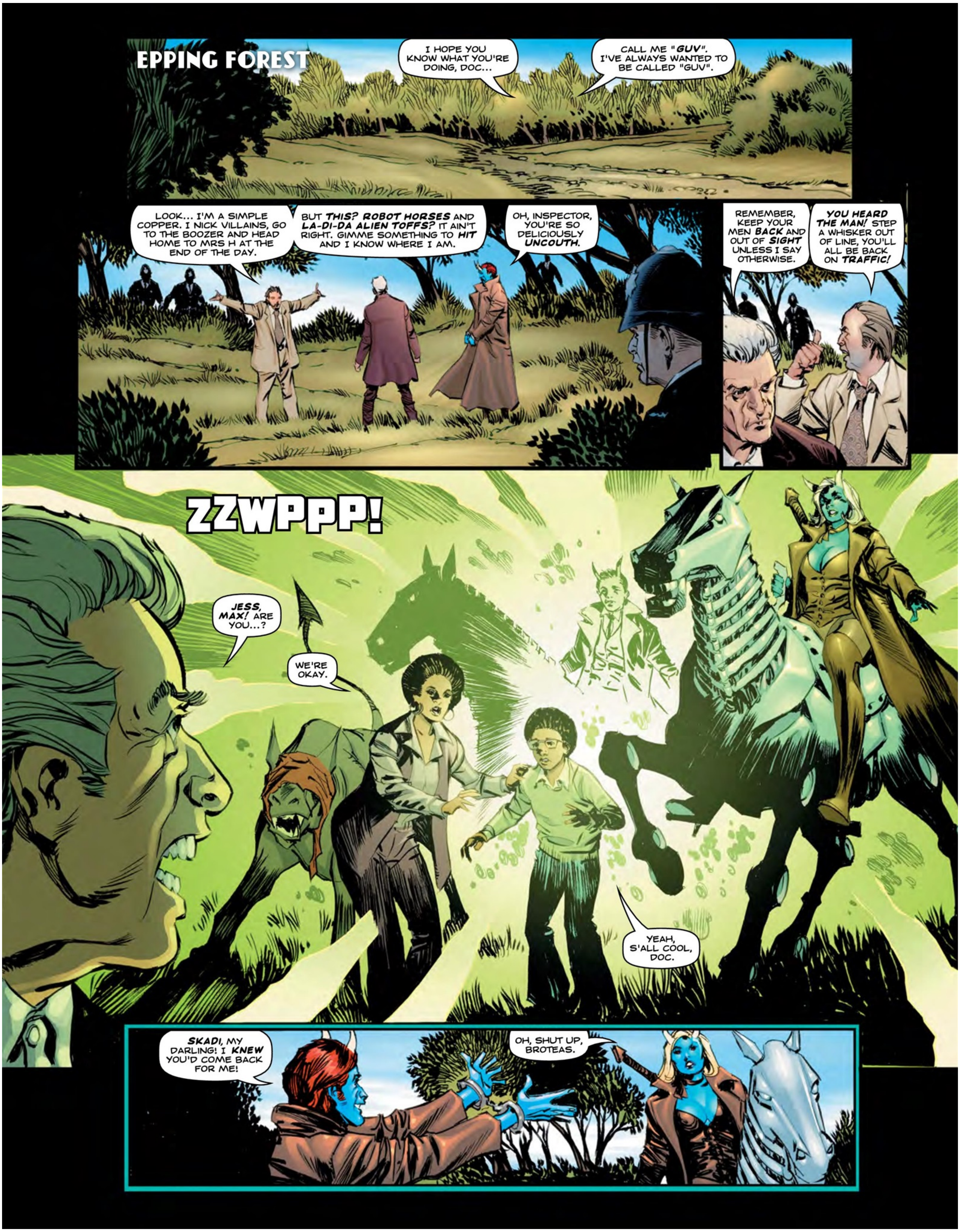
Story
Mark Wright
Art
Staz Johnson
Colours
James Offredi
Lettering
Roger Langridge
Editor
Scott Gray

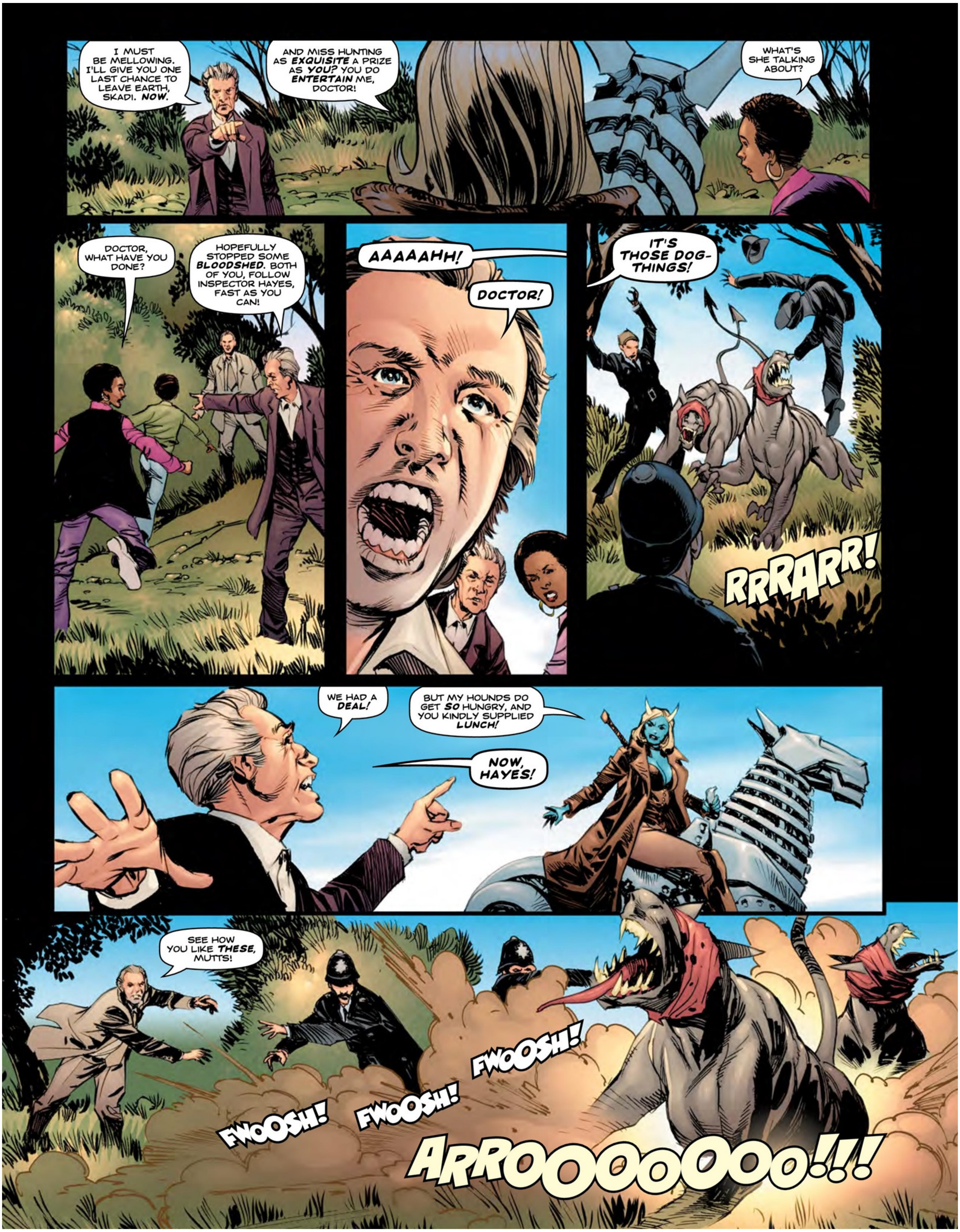

... SO THE KOLOTHOS DYNASTY OUTLAWED HUNTING?
IT WAS ALL VERY TIRESOME, OLD BOY. THE GREATEST HUNTING EMPIRE IN THE UNIVERSE, REDUCED TO BLEEDING-HEART HAND-WRINGERS WITHIN A GENERATION....
NEW SCOTLAND YARD
BUT YOU AND THE MISSUS HAD OTHER IDEAS?
MY MAGNIFICENT SKADI IS SUCH A RESTLESS SOUL! HER SPIRIT IS ONLY SATISFIED BY THE BLOOD-RUSH OF OUR UNIVERSAL HUNT...
BUT SHE'S HUNG YOU OUT TO DRY, HASN'T SHE?
OH, SHE USUALLY FORGIVES ME.
MY, THIS TEA REALLY IS FOUL.
ALL RIGHT, DOC, YOUR ID CHECKS OUT. CHIEF CONSTABLE SAYS WE HAVE TO GIVE YOU ALL ASSISTANCE.
AH, INSPECTOR HAYES! BE A GOOD CHAP AND SWAP THIS SWILL FOR A SAURIAN BRANDY.
IS LAUGHING BOY TALKING YET?
I CAN'T SHUT HIM UP.
I TIRE OF YOUR INANE QUESTIONING. UNDER RIGHTS LAID DOWN BY THE SHADOW PROCLAMATION, I REQUIRE SUSTENANCE.
BRING ME A DOZEN SLARVIAN OYSTERS, CENTURY-AGED HORZAT LIVER AND A HALF BOTTLE OF THE 2243 RIGELLAN PINOT BEIGE.
ALL YOU'LL BE GETTING IS A JAM BUTTY AND A THIRTY-YEAR STRETCH, SUN-BEAM! YOU KILLED TWO POLICE OFFICERS!
I HAVE A BETTER IDEA. YOU CAN HAVE ALL THE POSH NOSH YOU WANT -- JUST TELL ME THE COMMS FREQUENCY OF YOUR SHIP.
AND IF ANYTHING'S HAPPENED TO JESS AND MAX...

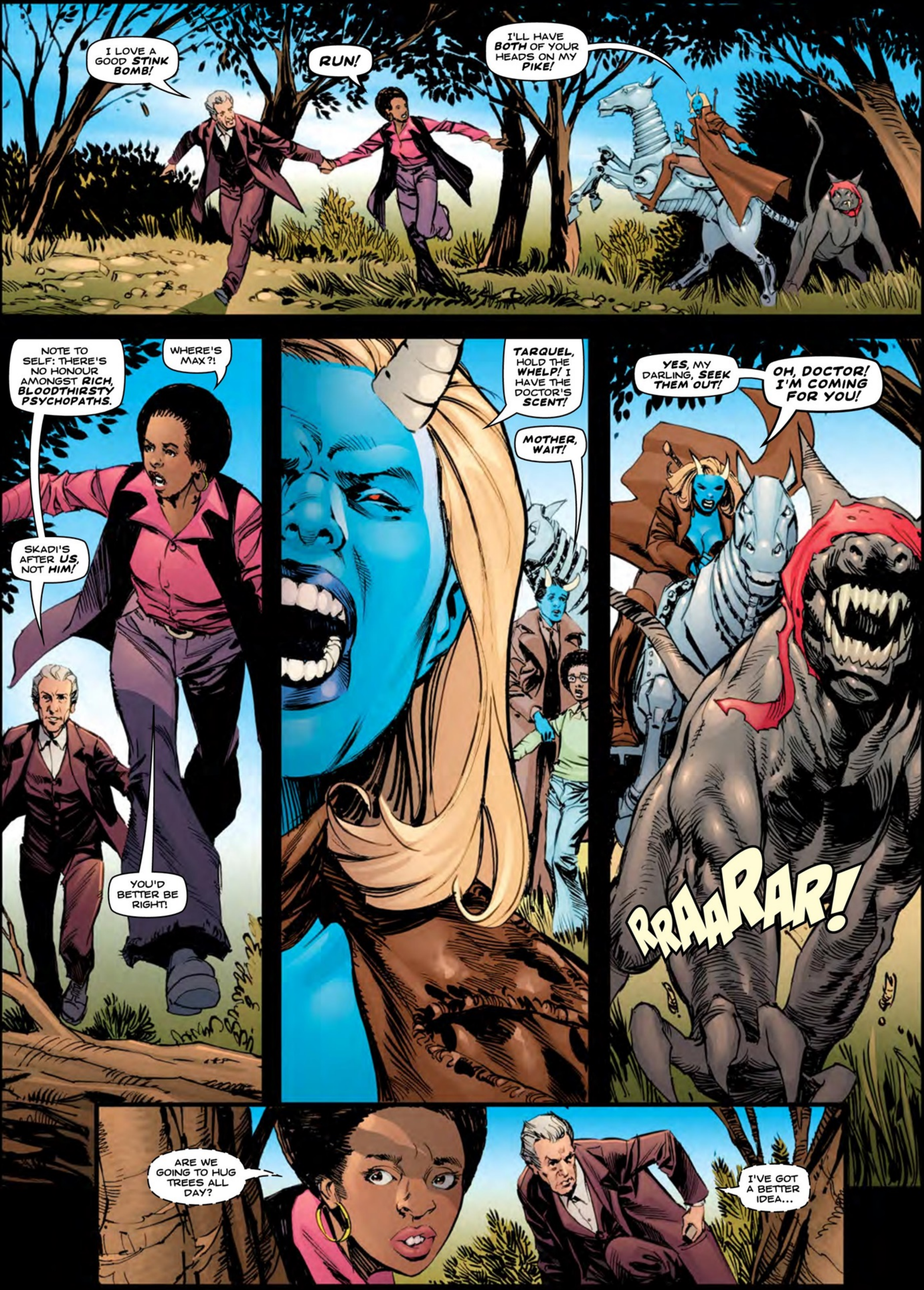

"... YOUR HUNTING DAYS ARE OVER. OLD BOY."
WELL, MY DEAR?
I GAVE YOU A CHOICE. YOU CAN SAVE ONE OF THESE MISERABLE CREATURES -- ALL YOU NEED DO IS TAKE ITS PLACE IN THE NEXT HUNT...
WHAT DO YOU SAY?
ALL OF THEM. YOU CAN HAVE ME FOR YOUR DISGUSTING HUNT IF YOU RELEASE ALL OF THEM. RIGHT NOW.
I GROW WEARY OF YOU, JESSICA. I THOUGHT YOU HAD SPIRIT. PERHAPS YOU NEED A DIFFERENT PERSPECTIVE...
WHAT ARE YOU... NO!
SHREEEEE!
I HOPE YOUR BROTHER PROVES A MORE PLEASING DISTRACTION.
YOU STAY AWAY FROM MAX! DO YOU HEAR ME, SKADI?! DON'T YOU TOUCH HIM!

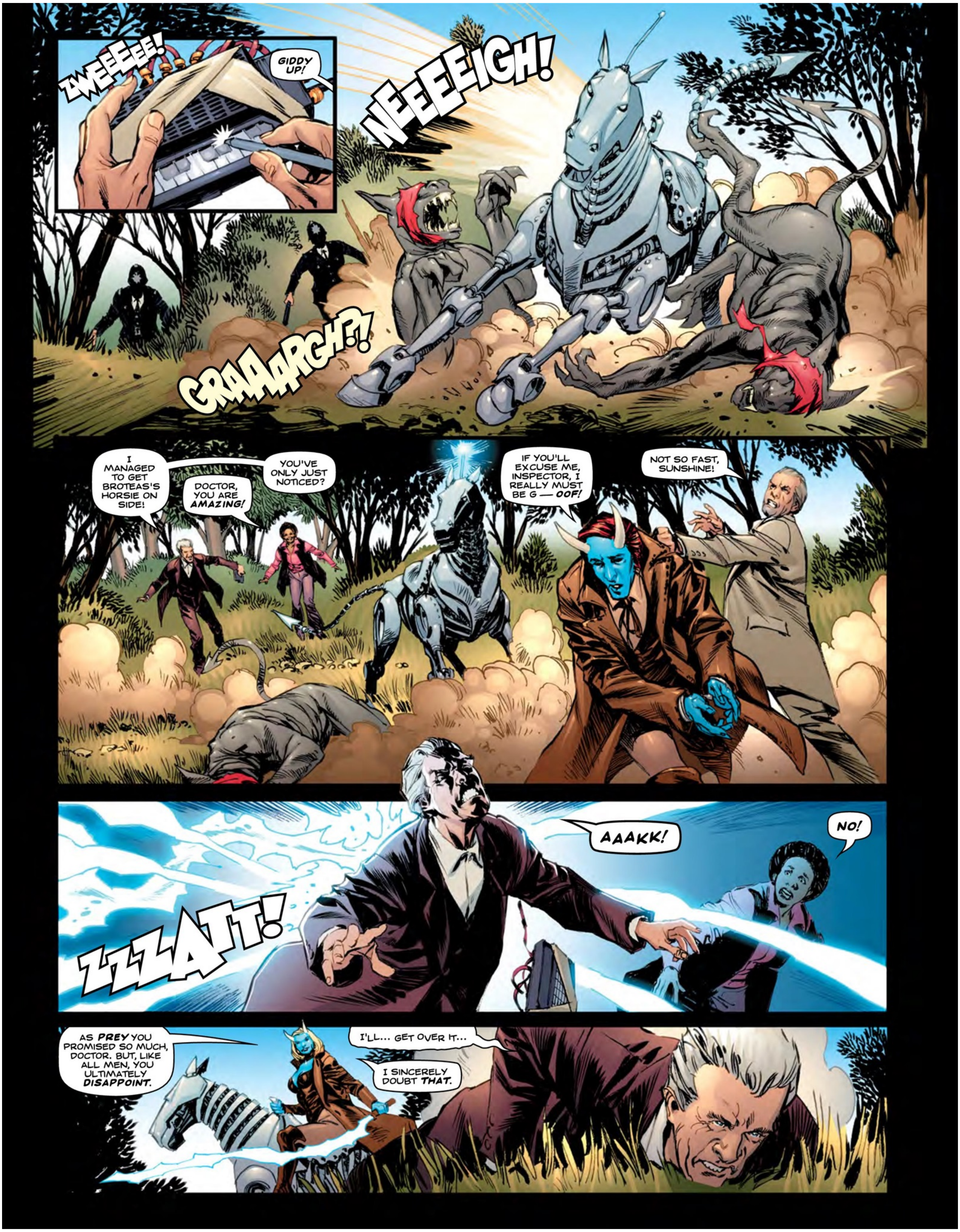

THIS PLACE IS FAR OUT!
LOOK AT ALL THIS STUFF, IT'S SO COOL!
I S'POSE SO.
THEY'RE NOT TOYS, YOU KNOW.
YEAH... I GUESS NOT.
TARQUEL... THOSE POLICEMEN IN TRAFALGAR SQUARE. YOUR MUM AND DAD, THEY... THEY REALLY KILLED THEM...
THAT'S WHAT THEY DO TO ANYBODY WHO GETS IN THEIR WAY. IT'S ALL PART OF THE HUNT.
DOESN'T IT, LIKE, FREAK YOU OUT?
IT'S MURDER.
YOU DON'T KNOW WHAT IT'S LIKE, MAX. MOTHER'S WORD IS LAW.
IF I DON'T GET BLOODED SOON, SHE'LL DISOWN ME.
YOU SHOULD MEET MY MUM, SHE'S A BIT SCARY TOO. SHE'S ALWAYS TELLIN' ME WHAT TO DO.
DON'T MEAN I ALWAYS LISTEN.

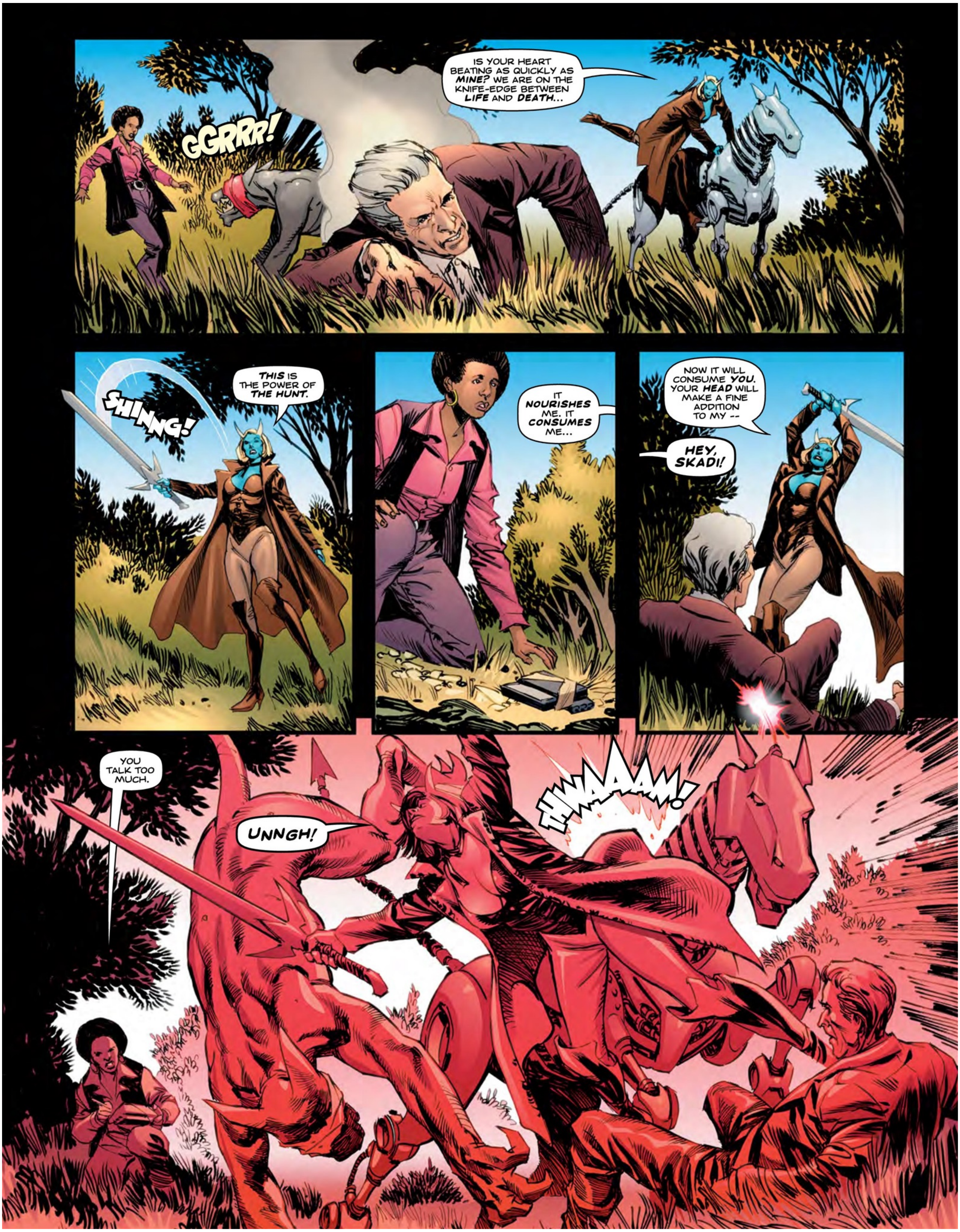

MY BEAUTIFUL **HOUNDS.** IF ONLY **EVERYONE** WAS AS **LOYAL** AS YOU...
HELLO, HELLO! ANYBODY THERE? **SHOP!**
ZZZZZZZ
YOU! HOW DID...?
YOUR HUSBAND GAVE ME YOUR NUMBER. HE'S A HELPFUL FELLA WHEN HE'S GIVEN THE CHANCE TO STUFF HIS PRIVILEGED FACE...
ZZSSHH!
BROTEAS IS A WITLESS FOOL.
YEAH, BUT HE'S **YOUR** WITLESS FOOL.
HERE'S HOW YOU GET HUBBY BACK: 1: RETURN **JESS** AND **MAX** TO ME, **UNHARMED.** 2: RELEASE YOUR **MENAGERIE.** 3: **LEAVE.**
AND IF I **REFUSE?**
THE UNIVERSE IS LITTERED WITH THE **REGRETS** OF THOSE WHO ASKED THAT QUESTION.
HA! YOU'RE AN ENTERTAINING LITTLE JESTER, BUT YOUR WORDS ARE **EMPTY** AND **WEAK.**
I BOW TO **NO ONE.**
RAAARG!
SKADI, WHAT IF I HAD ONE OF THE UNIVERSE'S RAREST CREATURES TO **TRADE** FOR MY FRIENDS AND YOUR MENAGERIE?
WHAT CREATURE?
A **TIME LORD.**

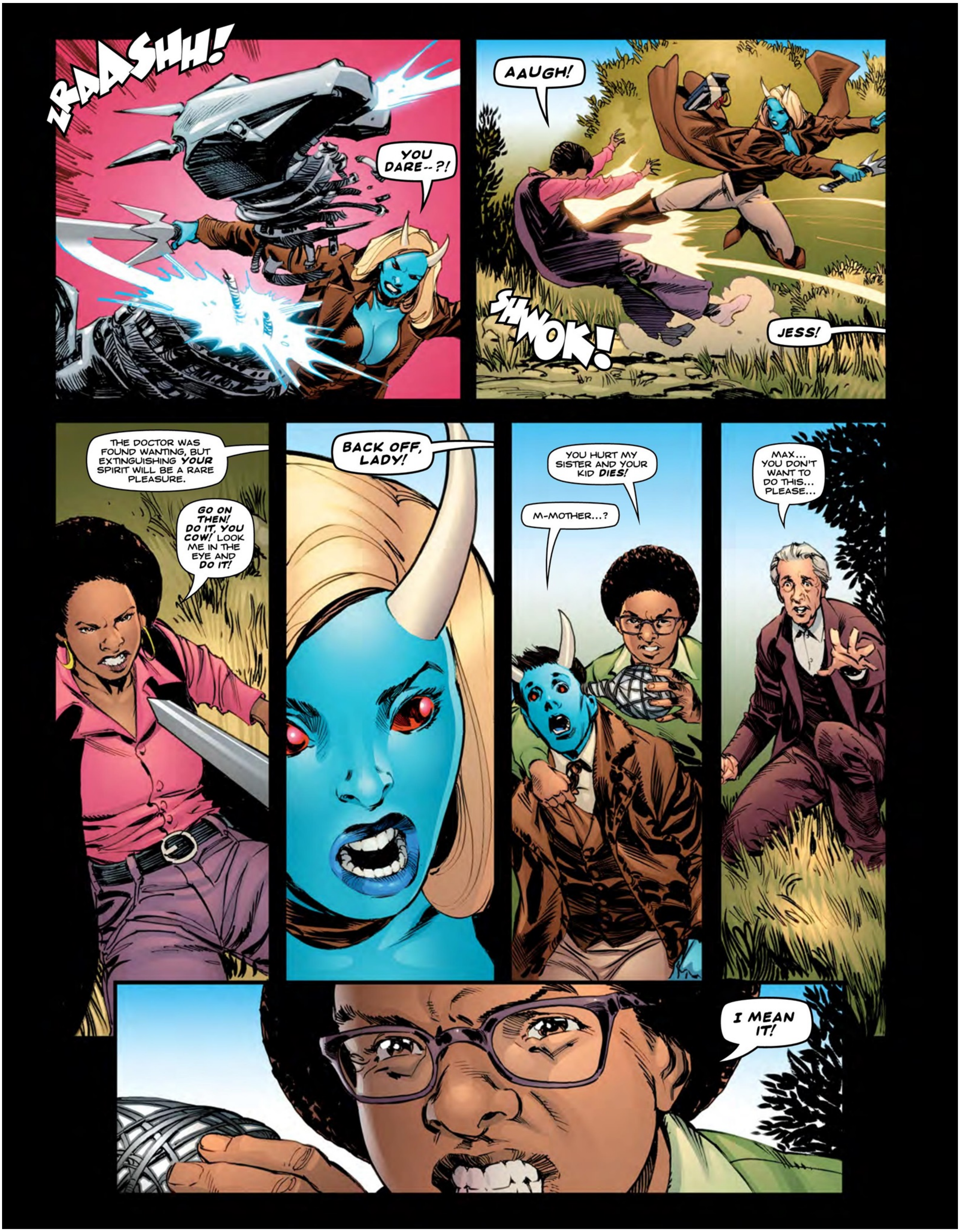

EPPING FOREST
I HOPE YOU KNOW WHAT YOU'RE DOING, DOC...
CALL ME "GUV". I'VE ALWAYS WANTED TO BE CALLED "GUV".
LOOK... I'M A SIMPLE COPPER. I NICK VILLAINS, GO TO THE BOOZER AND HEAD HOME TO MRS H AT THE END OF THE DAY.
BUT THIS? ROBOT HORSES AND LA-DI-DA ALIEN TOFFS? IT AIN'T RIGHT. GIMME SOMETHING TO HIT AND I KNOW WHERE I AM.
OH, INSPECTOR, YOU'RE SO DELICIOUSLY UNCOUTH.
REMEMBER, KEEP YOUR MEN BACK AND OUT OF SIGHT UNLESS I SAY OTHERWISE.
YOU HEARD THE MAN! STEP A WHISKER OUT OF LINE, YOU'LL ALL BE BACK ON TRAFFIC!
ZZWPPP!
JESS, MAX! ARE YOU...?
WE'RE OKAY.
YEAH, S'ALL COOL, DOC.
SKADI, MY DARLING! I KNEW YOU'D COME BACK FOR ME!
OH, SHUT UP, BROTEAS.

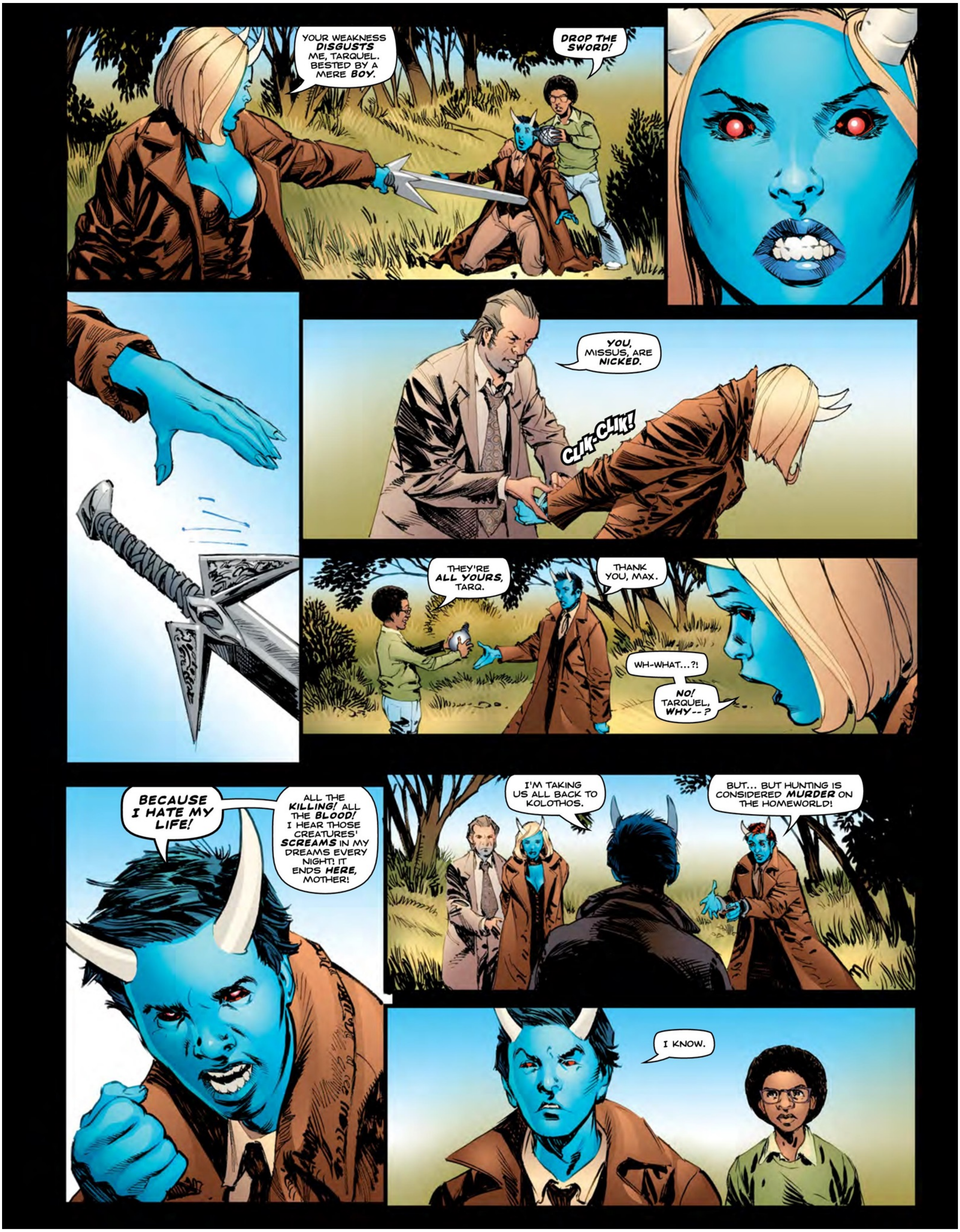

I MUST BE MELLOWING. I'LL GIVE YOU ONE LAST CHANCE TO LEAVE EARTH, SKADI. *NOW*.
AND MISS HUNTING AS *EXQUISITE* A PRIZE AS *YOU?* YOU DO *ENTERTAIN* ME, DOCTOR!
WHAT'S SHE TALKING ABOUT?
DOCTOR, WHAT HAVE YOU DONE?
HOPEFULLY STOPPED SOME *BLOODSHED*. BOTH OF YOU, FOLLOW INSPECTOR HAYES, FAST AS YOU CAN!
AAAAAHH!
DOCTOR!
IT'S THOSE DOG-THINGS!
RRRARR!
WE HAD A *DEAL!*
BUT MY HOUNDS DO GET *SO* HUNGRY, AND YOU KINDLY SUPPLIED *LUNCH!*
NOW, HAYES!
SEE HOW YOU LIKE *THESE*, MUTTS!
FWOOSH!
FWOOSH!
FWOOSH!
ARROOOOOOOO!!!

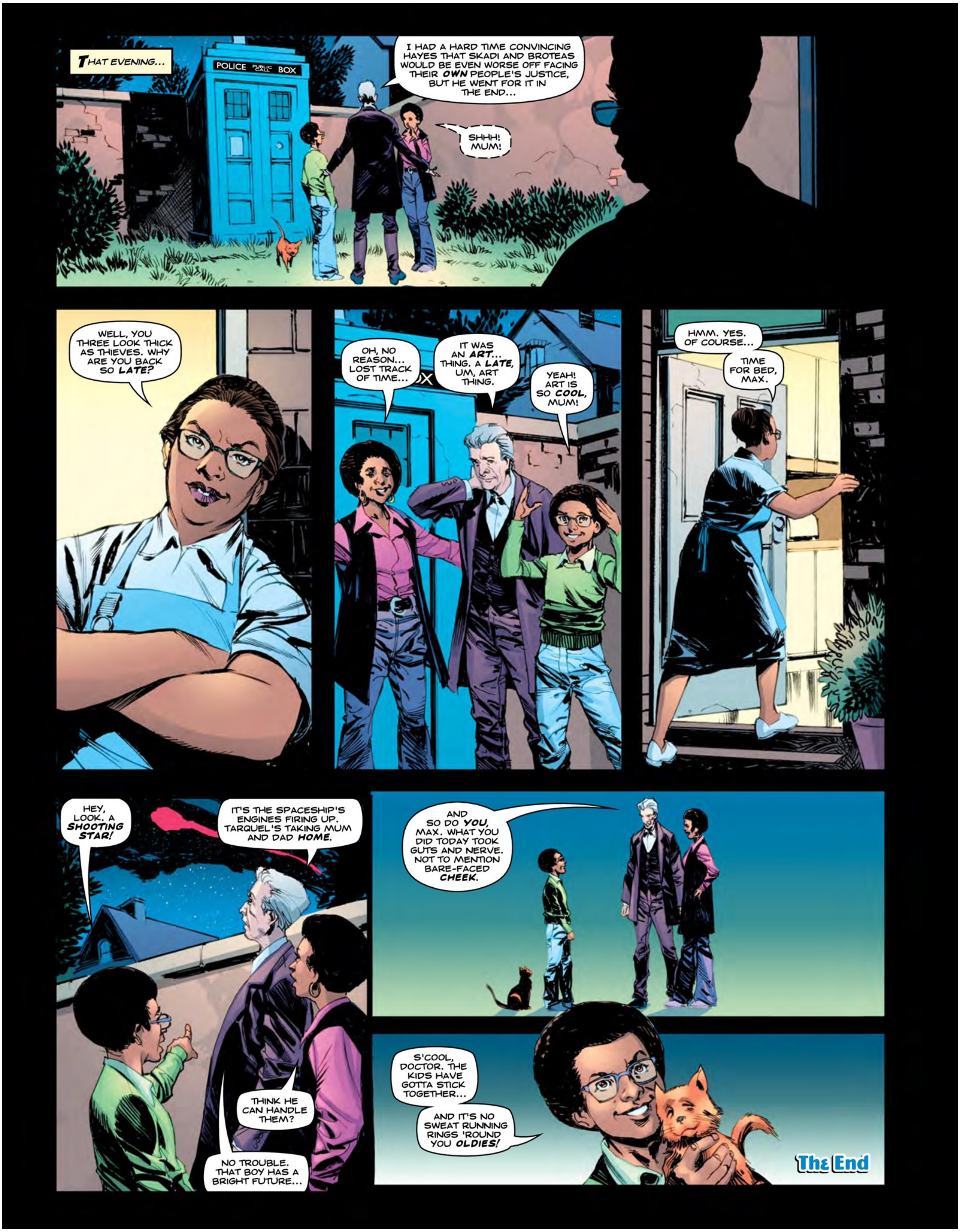

I LOVE A GOOD **STINK BOMB!**
RUN!
I'LL HAVE **BOTH** OF YOUR HEADS ON MY **PIKE!**
NOTE TO SELF: THERE'S NO HONOUR AMONGST **RICH, BLOODTHIRSTY PSYCHOPATHS.**
WHERE'S MAX?!
SKADI'S AFTER **US**, NOT **HIM!**
YOU'D BETTER BE RIGHT!
TARQUEL, HOLD THE **WHELP!** I HAVE THE DOCTOR'S **SCENT!**
MOTHER, WAIT!
YES, MY DARLING, **SEEK THEM OUT!**
OH, DOCTOR! I'M COMING FOR YOU!
RRAARAR!
ARE WE GOING TO HUG TREES ALL DAY?
I'VE GOT A BETTER IDEA...


ZWEEEEE!
GIDDY UP!
NEEEEIGH!
GRAAARGH?!
I MANAGED TO GET BROTEAS'S HORSIE ON SIDE!
DOCTOR, YOU ARE AMAZING!
YOU'VE ONLY JUST NOTICED?
IF YOU'LL EXCUSE ME, INSPECTOR, I REALLY MUST BE G — OOF!
NOT SO FAST, SUNSHINE!
AAAKK!
NO!
ZZZATT!
AS PREY YOU PROMISED SO MUCH, DOCTOR. BUT, LIKE ALL MEN, YOU ULTIMATELY DISAPPOINT.
I'LL... GET OVER IT...
I SINCERELY DOUBT THAT.


IS YOUR HEART BEATING AS QUICKLY AS **MINE?** WE ARE ON THE KNIFE-EDGE BETWEEN **LIFE** AND **DEATH...**
GGRRR!
SHINNG!
THIS IS THE POWER OF **THE HUNT.**
IT **NOURISHES** ME. IT **CONSUMES** ME...
NOW IT WILL CONSUME **YOU.** YOUR **HEAD** WILL MAKE A FINE ADDITION TO MY --
HEY, SKADI!
YOU TALK TOO MUCH.
UNNGH!
THWAAAAM!


ZRAASHH!
YOU DARE--?!
AAUGH!
SHWOK!
JESS!
THE DOCTOR WAS FOUND WANTING, BUT EXTINGUISHING YOUR SPIRIT WILL BE A RARE PLEASURE.
GO ON THEN! DO IT, YOU COW! LOOK ME IN THE EYE AND DO IT!
BACK OFF, LADY!
YOU HURT MY SISTER AND YOUR KID DIES!
M-MOTHER...?
MAX... YOU DON'T WANT TO DO THIS... PLEASE...
I MEAN IT!


YOUR WEAKNESS DISGUSTS ME, TARQUEL. BESTED BY A MERE BOY.
DROP THE SWORD!
YOU, MISSUS, ARE NICKED.
CLIK-CLIK!
THEY'RE ALL YOURS, TARQ.
THANK YOU, MAX.
WH-WHAT...?!
NO! TARQUEL, WHY--?
BECAUSE I HATE MY LIFE!
ALL THE KILLING! ALL THE BLOOD! I HEAR THOSE CREATURES' SCREAMS IN MY DREAMS EVERY NIGHT! IT ENDS HERE, MOTHER!
I'M TAKING US ALL BACK TO KOLOTHOS.
BUT... BUT HUNTING IS CONSIDERED MURDER ON THE HOMEWORLD!
I KNOW.


THAT EVENING...
POLICE PUBLIC CALL BOX
I HAD A HARD TIME CONVINCING HAYES THAT SKADI AND BROTEAS WOULD BE EVEN WORSE OFF FACING THEIR OWN PEOPLE'S JUSTICE, BUT HE WENT FOR IT IN THE END...
SHHH! MUM!
WELL, YOU THREE LOOK THICK AS THIEVES. WHY ARE YOU BACK SO LATE?
OH, NO REASON... LOST TRACK OF TIME...
IT WAS AN ART... THING. A LATE, UM, ART THING.
YEAH! ART IS SO COOL, MUM!
HMM. YES. OF COURSE...
TIME FOR BED, MAX.
HEY, LOOK. A SHOOTING STAR!
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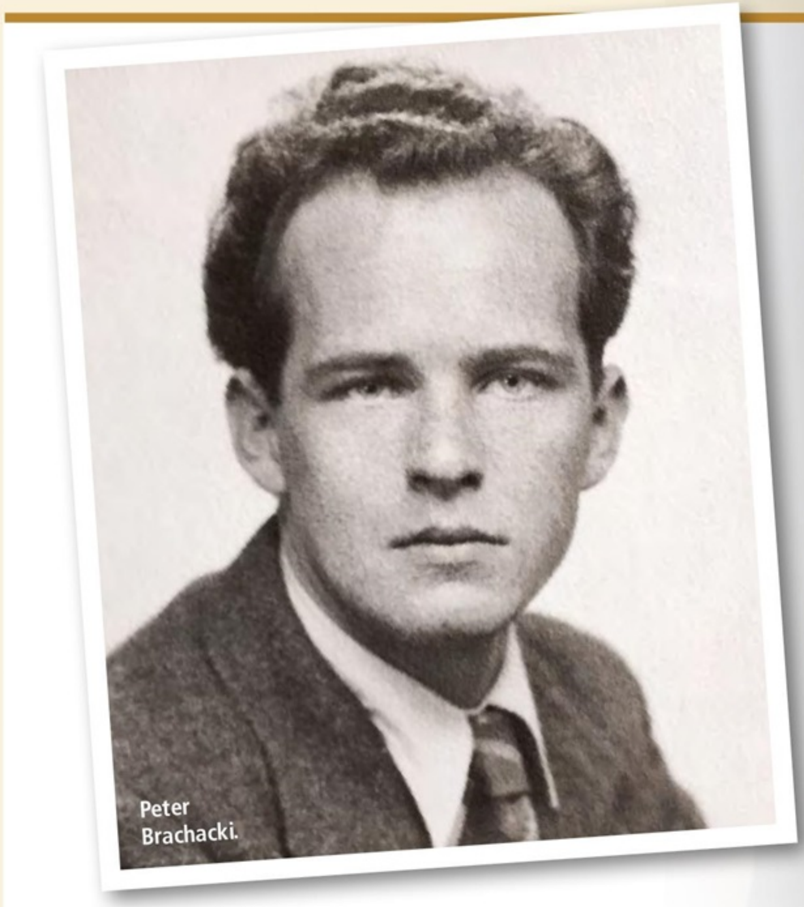


Peter Brachacki.

SQUARING THE CIRCLE

Our mission is to discover Peter Brachacki: the man who built the TARDIS...

FEATURE BY **GRAHAM KIBBLE-WHITE**

Full Name: Kazimierz Piotr Jerzy Brachacki

Profession or Occupation: Lamp Attendant (Gas Board)

Place and date of birth: Debiensko-Wielkie, Poland, 30 January, 1926

The above information is taken from a certificate of naturalisation, dated 26 November 1952. It's a significant document from the life of someone about whom there have been too few words: Peter Brachacki – the name he adopted following his successful application to Her Majesty's Principal Secretaries of State.

Of those words, too many have been spent on unkind delineations. We are told by those who worked with him that, as the original production designer on *Doctor Who* and the creator of the TARDIS' incredible interior, Peter was obstructive and irascible. Waris Hussein, the show's first director, told **DWM** in 1998 that Brachacki "didn't care a jot for *Doctor Who*. He thought the show was a load of bollocks." The series' first producer, Verity Lambert, also claimed that she clashed with Brachacki, and that he delivered his work late and with little enthusiasm, before eventually bailing out on the project. "He wasn't available most of the time and was basically incredibly patronising," Lambert revealed to **DWM** in 1995. "The fight to get him to take it in any way seriously was quite horrendous."

But these contentious views should be tempered by a better understanding of the man. Sadly, Peter Brachacki died in 1980, before **Doctor Who Magazine** truly got into its stride, and so he never had the chance to give his own side of the story in these pages. Recently, work has been undertaken by Philip Newman for issue 4 of the exemplary fan publication *Nothing at the End of the Lane*, the magazine of *Doctor Who* research and restoration, published last autumn. Although that was an uncomfortable coincidence for this **DWM** writer, who had already embarked on this project, thanks, nonetheless, go to Philip – and editor Richard Bignell – for sharing information with me, and their best wishes for this parallel effort.

And so, last summer, **DWM** began conversations with Peter's widow, Gaby Brachacka (Polish surnames have masculine and feminine variants) and his oldest son Alexis. Both have been amazingly kind, not just with their time, but their resources; taking it upon themselves to speak to Peter's surviving sister Teresa in Poland for a better insight into his early years, and curating many of the wonderful images you'll see across the following pages.

They've also been willing to share their own memories of a husband and father who was taken at a horribly young age. More than anyone – more than his former colleagues at the BBC, or '*Doctor Who* historians' – Peter's story belongs to them. Although we'll hear other voices along the way, it's apt to tell it chiefly in their words.

GABY: "Peter comes from Silesia. Western Poland, near Katowice. It's the industrial area. During various periods, its borders moved backwards and forwards, and there are a lot of people of German origin living there today. In fact, I think

Above: Peter's original design for the TARDIS' interior. Main picture: The set as it was recreated for 2015's *Hell Bent*.

> **"I believe the initial inspiration for the circles on the TARDIS walls came from the TV Centre sign."**

the Brachacki family – and they would shoot me down in flames if they heard me, say it – may have some Austrian in origin. 'Brach' might be Austrian. My friend, who is very Polish, says, 'What kind of Polish name is that?' But the family won't have it!"

ALEXIS: "The majority of people in Silesia were Polish, but the industry and land was pretty much German. As a consequence, almost everyone in that area had some form of German ancestry, some form of German blood, and most were bilingual. There was a thing called the Silesian Insurrections [a series of uprisings of Poles and Polish Silesians, over 1919 to 1921, against German rule] and my grandparents [Peter's parents] were involved. I think, because of the family's connection to that, it didn't play into their hands when the Second World War began..."

GABY: "Peter was one of four boys and two girls. He was the second oldest of six. His older brother, Zbyszek, was taken into forced labour at about the age of 14. It's not as horrendous as it sounds. He was sent to Germany, where he worked on a farm. But actually the farmer was a nice man. It could have been worse. But for Peter's mother, there was always this fear her children might be taken to Germany for re-education. Years ago she told me she always had a suitcase packed for them. According to Teresa, this was because they never knew when they were going to move – whether that was being forced to by the Germans, or fleeing from them."

ALEXIS: "The family were known as troublemakers and that's part of the reason why my grandfather took my father – who was then about 15 – to Krakow, which was still unoccupied at the time."

GABY: "As I understand it, Peter's father worked for the post office and he'd also been instructed by them to take some documents to Krakow. Apparently, he was involved in setting up some sort of underground communication system. Nothing legitimate. I'm a bit vague about it but I think Peter stayed with a doctor's family who may have been Jewish. Then of course, the Germans moved east and occupied the city. Peter was actually employed by them for a while – I don't think he had much choice, really. He was only about 16. He said they paid him some money and the rest in vodka. But then he left and joined a resistance group."

ALEXIS: "This was around 1942, and apparently he became a second-lieutenant in the Polish resistance. Presumably he had a little squad of guys. He started – and I remember my dad telling me this – as a look-out. I expect he climbed trees and tried to identify the enemy's position. My uncle told me they spent as much time fighting the Russians as they did the Germans. So they were fighting on both sides."

GABY: "Eventually, they broke up and he took it in his head to get out of Poland."

ALEXIS: "It was 1944, and he decided he'd had enough and was going to make his way to Switzerland."

GABY: "He must have gone down to Czechoslovakia and then up to Austria, because he was eventually picked up somewhere near Liechtenstein. Except... there's a very strange postcard that he sent to my mother-in-law from Berchtesgaden. Nobody knows why he was there. Nobody can tell me."

ALEXIS: "This is all guesswork, really, but although my uncle told me that Peter was on his own, he also said the Germans were *specifically* looking for him. You have to wonder why... And there ►

PETER BRACHACKI

Peter (in the scout uniform) with his family in the 1930s.

Peter with his parents.

◄ was this plan, the Special Operations Executive's (SOE) plan to assassinate Hitler in Berchtesgaden, 1944. It was called Operation Foxley. The idea being that they would parachute two SAS assassins in, and they would be picked up by guides from the Polish resistance."

GABY: "The postcard – which we've seen – puts him in the right place at the right time."

ALEXIS: "Ultimately, the mission didn't go ahead, and my father was subsequently caught in Liechtenstein."

GABY: "He always said he could see the lights of a lake."

ALEXIS: "And that lake must have been Bodensee [which crosses the German, Swiss and Austrian borders near the Alps]."

GABY: "From there, the Germans sent him to Munich. He was in a civil prison for, I suppose, somewhere between six and eight months during the winter of 1944. He said that one of the things they had to do was dig unexploded bombs out of the snow. Then, after that, they sent him to Dachau. I think he was there maybe four months until they were liberated by the Americans. That was 1945. But he couldn't leave immediately because they were in quarantine [for typhoid].

"After that, various aid agencies came around and interviewed people. He was asked if he wanted to go back to Poland, but he didn't, because he was still afraid of the Russians, having been in this anti-Russian resistance. So he ended up in Italy, where he went to somewhere called the Collegio Romano – I don't know if that was a seminary. Obviously, it was Catholic. He stayed there maybe two years. During that time he wrote to his family, so they knew he was alive.

"In 1948, he apparently arrived in Liverpool. He once told me he'd boarded the wrong boat – he thought he was going to North Africa! There were various Polish organisations in the UK, who helped refugees. He got into the Slade [School of Fine Art], doing sculpture, because it turned out he was a bit good at art, and a very nice family took him under their wing. Afterwards he couldn't get a job, because he wasn't very pushy, he wasn't very confident although he was very good at what he did. He worked on the Festival Hall, when they were building that [it opened in 1951], as a marble mason, and helped created a marble staircase. He also worked in Telfer's meat pie factory, which was near Stanford Bridge. And he worked as a lamplighter on the Embankment, because they still had gas lamps.

"Sometime after 1952, he decided to go to Canada, and he went to Vancouver, where he worked for the CBC [Canadian Broadcasting Corporation] as a sort of labourer, setting up scenery. From that, he became a graphic designer."

WORKING WITH PETER

VALERIE WARRENDER

Having studied design at Birmingham, Valerie Warrender joined the BBC in Bristol in 1965.

"I was there for three years as an assistant designer," she tells **DWM**. "It was a very small unit – with just a senior designer, a designer and two assistants." Around 1968, she transferred to Television Centre in London, still in the role of assistant.

"In those days they did what they called, 'Acting Design'. You were given a small programme and you'd be the designer on it. It was a training area. I started to do that quite soon after I moved. When there were vacancies, you'd put your work forward and a panel would judge it. If you were successful, you got made into an established designer." Which is what happened to Valerie, who was credited as such from 1969.

Under the stewardship of Richard Levin, the BBC's design unit was split into different teams (of four or five), each led by a senior designer.

"Peter Brachacki was my boss," says Valerie. "But it tended to chop and change. I remember Vic Meredith and Ian Rawnsley were in my group. And Les McCallum as an assistant."

What were her memories of Peter?

"Peter was an introvert in a way. Quite deep. But I found him very easy to get on with. He'd had quite a chequered background. However he always seemed very fair and had a nice, dry sense of humour."

As for the working environment, she characterises it as 'creative'. "Obviously, you had to work to deadlines, but the creative thing was very important. It was wonderful. It was all sort of… buzzing. In those days, the studios were always full. All eight of them. And the turnover was very quick. Night sets, stuff going in and out all the time. There was always something to see."

Although Valerie's chosen genre was light entertainment, during her time at the BBC (she left in 1990) she worked on three *Doctor Who* stories. She has fond memories of *The Androids of Tara* (1978) – "A lovely one to do, but then we had a proper amount of time to work on it" – and more pragmatic thoughts about *The Creature from the Pit* (1979) – "It was okay, but I felt it was rather a shame we had to have a flat floor in our jungle set for K9."

However, mention 1984's *The Twin Dilemma* and she grimaces. "That was voted the worst story ever!" she laughs. As she reveals, not only did the design suffer from a lack of budget, but also time. "Somebody else was assigned to it. I only joined quite late in the day, because unfortunately he committed suicide.

"I must admit, I wasn't terribly pleased rushing around having to do it. Obviously, most of the design preparation time had been used up. Of course they'd got studios scheduled, so they couldn't put it back. You just had to get on and do it."

> **"In 1948, he arrived in Liverpool. He once told me he'd boarded the wrong boat!"**
>
> **GABY BRACHACKA**

Peter on his return to Poland in 1958.

Alexis has an A5-sized portfolio Peter collated during his time in Canada, and it's our best guide to the TV shows he contributed to, because, when **DWM** contacted representatives of the CBC, they very kindly had their reference library check their catalogue of paperwork, newspapers and images, but couldn't find any records pertaining to Peter.

They did, however, provide context for some of the imagery he'd created. They were idents, or promo graphics, for the Vancouver CBC affiliate CBUT Channel 2. Aside from the station itself, Peter's designs promoted a selection of programmes – all from 1956 – that, it seems, only ever aired within the city. They include *Aquarium Show* (thought to be a one-off from 17 June, detailing a visit to the new aquarium in Stanley Park, Vancouver), *Bim Bam Boom* (a 15-minute children's show, featuring two puppets, plus Boom, a circus clown played by John Allen, who introduced classic fairy tales) and *Caravan* (a travel series of ten programmes which 'took audiences on trips to some interesting countries of the world, illustrating those countries by vocal description and by the use of slides, ethnic music, maps and artefacts').

Despite this burgeoning career, Peter decided to return to the UK, arriving back in 1958.

"He wanted to be able to visit his family, and Canada was just so far away," Gaby tells us.

From there, he took that trip home to Poland, as evidenced by photos uncovered by Alexis, which he's been told were taken during the winter of 1958.

The following year, it's believed Peter began work with the BBC in the corporation's design department. In his book, *Television by Design* (1961),

the BBC's head of design from 1953 to 1971, Richard Levin, laid out his vision for the role Peter had taken on:

'The production designer [...] must essentially have had the opportunity to acquire a professional standard in architectural draughtsmanship and detailing, and must have a sound knowledge of all the constructional methods and materials likely to be encountered. He must have an extensive knowledge of the styles and periods of architectural, interior and furniture design, and a familiarity with trees, flowers, gardens and the landscape in general, and an informed interest in social history and geography. It goes without saying that he should also have a genuine feeling for music, the drama and the performing arts generally, or for current affairs and education – in fact for the basic purposes and interests served by television itself.'

Although it doesn't feature in his credited work for the BBC, as detailed on the *BBC Genome* website, we know from pieces that have been kept by the Brachacki family that one early job saw Peter providing painted backdrops for the game show *Play Your Hunch* in 1962. Children's variety show *Crackerjack* was also a constant, and as Gaby says, he was drawn more to light entertainment than drama.

"At the BBC, he was always known as 'Peter Bracket', by the way," Gaby points out.

No-one, it seems, could handle that pronunciation.

"It's *Bra-hats-ki*," Gaby emphasises, "whereas I'm *Bra-hats-ka*."

As 1963 arrived, it's documented he was continuing to contribute to *Crackerjack*, while working on music show *The Choice is Yours* and a six-part weekly lecture series, *The Rise of Christian Europe*, which began airing on 12 November 1963.

Then came *Doctor Who*.

"I suppose nobody knew how popular *Doctor Who* would be," says Gaby. "That it would take off and become this great cult thing. For him, it was just another children's programme and he probably wasn't that interested in doing it. He probably was a bit *laissez-faire*..."

In 1976, Peter Brachacki conducted his only known interview about his work (more of which, in the box-out, right). We produce an excerpt here...

INTERVIEWING PETER

JAN VINCENT-RUDZKI

"The TARDIS is everything. Never mind all these actors. It's the TARDIS."

It was this belief that, in 1976, spurred a 21-year-old Jan Vincent-Rudzki to write to Peter Brachacki. This was the year Jan founded the *Doctor Who* Appreciation Society, and appropriated the already extant fanzine, *TARDIS*, to become its official publication.

Brachacki, in the latter period of his time at the BBC, proved amenable to the idea of being interviewed for the magazine, and Jan – plus DWAS colleague Stephen Payne – was invited to visit him at Television Centre.

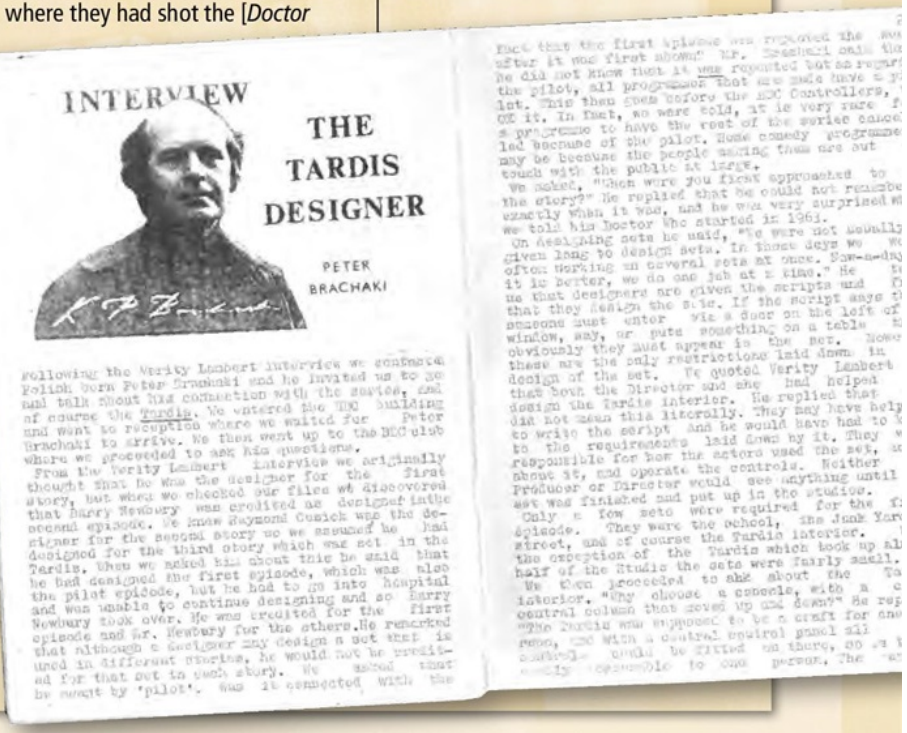
"He was absolutely lovely," Jan tells **DWM** today. But there was a hitch. "I remember we sat down with him in the BBC bar, and I said, 'Can I record this?' To which he replied, 'No, I don't want to be recorded.' I did say, 'Are you sure? I'm not going to play it to the world or anything.' 'No, I'd rather you didn't.' I thought, 'Damn!'" It meant that in writing up the encounter for *TARDIS* issue 10, which came out in September of that year (Jan would revisit the encounter in 1991, for issue 25 of *TV Zone* magazine), he had to rely on notes committed to paper immediately afterwards.

Contrary to popular myth, Jan's impression was that Brachacki was "very enthusiastic about his work on *Doctor Who* – he wasn't in the slightest bit ashamed of it."

Their conversation lasted approximately half-an-hour, during which Jan recalls Brachacki spoke of the thinking behind the TARDIS roundels. "He did say they could have been any geometric shape, but he liked the idea of circles, because they're infinite. They have no beginning and no end. He also talked about how his original plan for the console were the switches were all designed only for the Doctor's hands. Only his would fit on the controls."

Following the interview, Brachacki took them on an impromptu tour. "He went through every single studio in Television Centre, I think. I know we went into *The Onedin Line* set, and maybe *Secret Army*. And he just took us through and gave us a complete tour of the BBC, which no-one else [whom Jan interviewed] ever did. Then he took us down to Lime Grove and into the studio where they had shot the [*Doctor Who*] Pilot. He walked around it, saying, 'This is where the TARDIS set was. This is where the school set was. This is the junkyard.' Then we just stood there for a few minutes. I have to say, it was dead creepy. It was a wonderful creepy, but it was dead creepy."

DOCTOR WHO
NO. 10
TARDIS



INTERVIEW

THE TARDIS DESIGNER

PETER BRACHAKI

"We were not usually given long to design sets. In those days we were often working on several sets at once [...] The TARDIS was supposed to be a craft for one person, and with a central control panel all the controls could be fitted on there, so as to be easily accessible to one person. The central column was never supposed to go up and down the way it does. Originally I planned that when the TARDIS was operated the central column would rise and then, when reaching maximum height, would slowly turn around with lights flashing inside caused not only by lights but by mirrors fixed in the column as well. As far as I know the column never did rotate in the series. When the journey was finished the column would then go down. The column was supposed to be a type of 3D navigational instrument. The Doctor could look at it and be able to see exactly where the TARDIS was in time and space [...] The walls were originally supposed to be translucent and were meant to pulsate when the TARDIS was working, though I'm not sure it was ever used [...]"

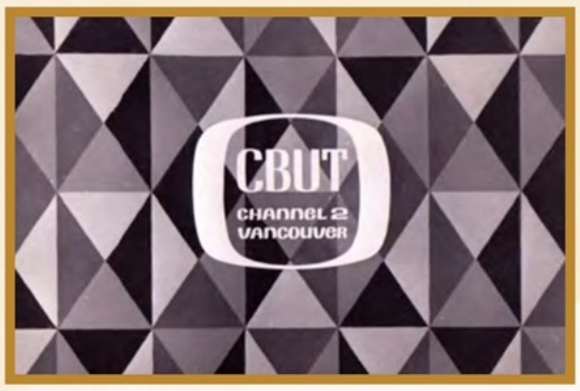
Alexis is able to elaborate on this: "I don't know whether my father told me this himself, or someone else did, but I believe the initial inspiration for the circles on the TARDIS walls [the roundels] came from the TV Centre sign. Below where it said 'BBC Television Centre', there were four circles. I know he said something else in that interview [which reports Peter was influenced by a blister-pack of pills] but that's where I think the idea came from. I think, for a while, we actually had one of the original circles in our cellar."

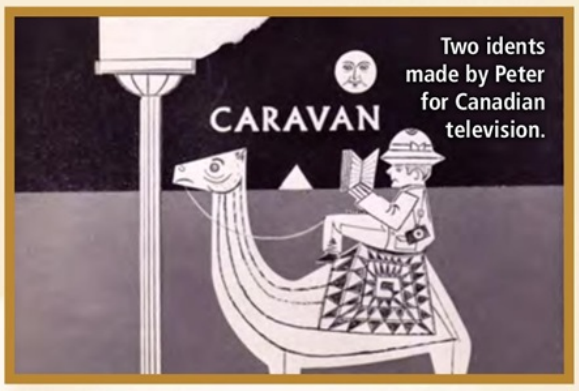
It was a year later that Gaby and Peter first met. "I was a student," she recalls, "and, I was at home during the weekend, staying with my parents. They had friends in Godalming. One day, I was at a bit of a loose end, and I went to a pub with them there, which was owned by this Polish guy. We met these other Polish guys and I got talking to Peter. He seemed like a nice man. I said, sheepishly, 'I'm a student at Chelsea school of art and I work in a library in Manresa Road.' And he came to the library one day, when I was there. That's how it started."

As she remembers, at this point in his life, Peter was suffering with severe medical problems – problems that had forced him to withdraw from *Doctor Who*.

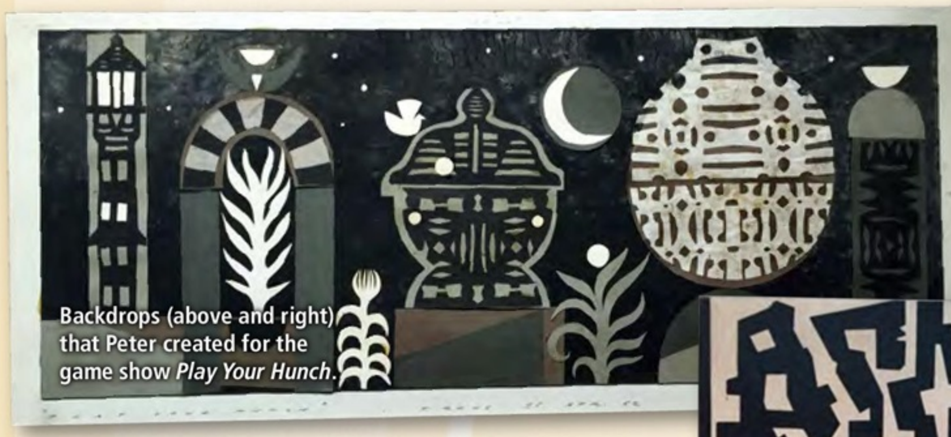
"He had chronic duodenal ulcers," Gaby explains. "During *Doctor Who*, he'd been in hospital – he'd had a perforated ulcer. He would be in a lot of pain. Mind you, it didn't stop him from drinking! Shortly after we met, the ulcer came back, so he went into hospital again. I remember going to visit him. They used to keep him about ten days and tube-feed him through his nose, so it gave the ulcer an opportunity to heal."

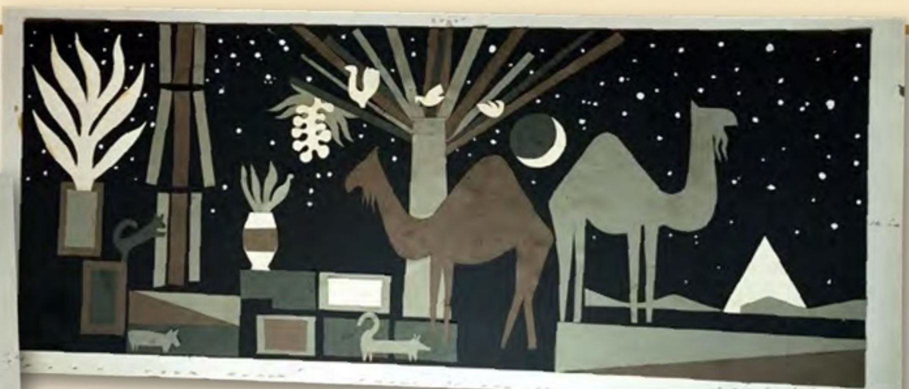
After dating for a year, they decided to get married. ►



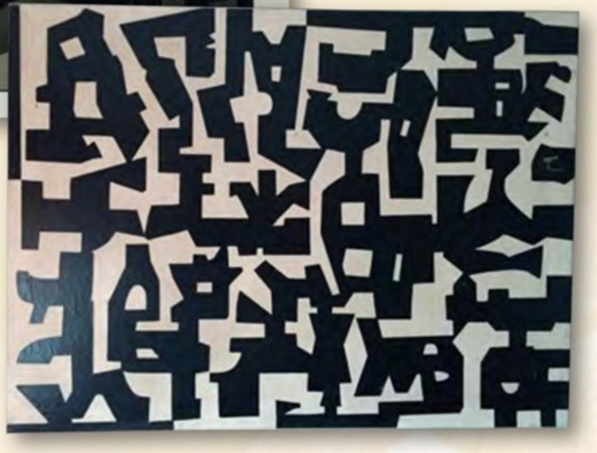


Two idents made by Peter for Canadian television.





Backdrops (above and right) that Peter created for the game show *Play Your Hunch*.



Below: an abstract created by Peter while at the Slade.

> **"He'd been on his own since he was 19, and it was difficult for him to trust people."**
> **GABY BRACHACKA**

◄ "It was a big step for him, because he was making this enormous leap of faith, having to live with another person!" says Gaby. "It wasn't that easy, I have to say – but it probably wasn't for him. We got married when he was 39, and he'd been on his own for about… well, since he was 19. It was difficult, and it was difficult for him to trust people. But he was really pleased that I was pregnant [with Alexis, born in 1965]. He was quite excited. You won't believe it – but he was quite excited!"

Gaby learned a little more of Peter's past in 1968, when, over 7-8 September, they – along with other former POWs and their families – were invited to attend the unveiling of a memorial sculpture in Dachau.

"There was, of course, a trip to the camp," Gaby remembers. "As we were walking around, he would say, 'Oh, that was my block there – I was in that.' On the surface he seemed quite relaxed about it. He wasn't emotional at all. But then he wasn't a very emotional person. He never did talk about it very much, however I think it did have an effect on his health.

"Throughout his life, he was always a bit funny about speaking German. We used to drive to Poland a lot. We'd stop in Germany at petrol stations and he'd say, 'They'll know I'm speaking Polish.' So what? Why should he worry?"

Meanwhile, life at the BBC continued. In the early 1970s, Gaby – who'd been taking evening classes in architectural drawing – also began working for the corporation.

"I started at the BBC because I was married to Peter," she says. "At first I did some freelance model making – scale models, sets. I used to do that at home, to earn some money. Over the summer, they would take people on to cover holidays. So I did my first stint – I can't remember how long the contract was for. Four or five months? I did quite a lot of *Play School*."

Alexis also played his part: "My brother and I used to make little farmyard scenes for the show at home," he says.

Gaby continues: "By this time, my youngest son was settled at school. I did another contract at the BBC, and then they just renewed it. But, they wouldn't take me on a permanent basis, because they had a policy about married couples.

"They tried to put me into Ray Cusick's groups [Ray, famously, designed the Daleks], but he didn't want me because of Peter. He said if he had to discipline me or something, it could be embarrassing. I found Ray a bit scary. There were a lot of designers there who were all older. They were Peter's generation, and Peter had 19 years on me.

"Anyway, I went into another group, someone else was quite happy to have me. They kept on renewing my contract, which was fine. Because they paid me more, you see! It was only after Peter left they offered me full-time. It was all a bit silly, really. In fact, when I started there they didn't want me to use my married name. They insisted I use my maiden name.

"Mostly, I was an assistant. I worked a lot with Derek Dodd. He did *Anna Karenina* [1977]. We did something called *Blore MP* [1989], a one-off play about an MP who gets himself into a bit of trouble with a dominatrix and is blackmailed. In fact, I ended up working on a feature film with him, *The Object of Beauty* [1991], which starred John Malkovich, Andie MacDowell and Joss Ackland. But it was a flop."

Other productions included *Grange Hill*, *One Foot in the Grave* and schools' programme, *Music Time*.

"I remember going into the studios," says Alexis, "being taken around, getting dumped in the control rooms. Having to sit there with my brother [Gregory], watching rehearsals. *Open All Hours*. *Citizen Smith*; the first series. So we met Robert Lindsay. I remember Mum did *Top of the Pops* for a while, and going around the studio, so much of it was put together with Blu-Tack and gaffer tape. I also recall, actually, going around a *Doctor Who* set and seeing K9."

In 1977, 14 years after Peter Brachacki's sole *Doctor Who* credit, Gaby worked on the show too. Although today she, understandably, only recalls it was "set in a lighthouse", she's quite clearly referring to *Horror of Fang Rock*.

"I was assisting the designer, Paul Allen, who'd just worked on *Citizen Smith*," she says. "He was hardly ever there! We did a lot of it by post. He'd sort of do me a scribble on the back of an envelope… but I can't remember much more about it. I certainly can't remember going to Pebble Mill [in Birmingham] to record it. I probably wasn't taken."

WORKING WITH PETER

TIM GLEESON

"I applied for a design job at the BBC around 1958," says designer Tim Gleeson, who worked on two *Doctor Who* stories. "I started out as an assistant. Ridley Scott was a couple of desks away from me, and he was suffering; fretting like a normal human being, because he wasn't getting anything interesting to do. You'd hear him say, 'Oh, I'm bored with this. I've done this for months now.' We'd reply, 'Oh well. What do you expect really? We're the same!'"

In Tim's case, luck played a pivotal role. "I had the good fortune to be the assistant to one of the top senior designers, Tony Abbott. Abbott was one of those few who was doing very interesting work, so it was amazing to think, 'Hey, I happen to be in the heart of things!' Those two years were the happiest of my life."

In regard to Peter Brachacki, Tim says: "All I remember, to be honest, is he was a very nice guy. As a person – lovely. A private man."

Tim and his colleagues maintained a keen interest in each other's output.

"After lunch, on our way back to Design and Scenic Services, we would habitually walk through the studios to look at what other people had done. You'd see, maybe, Peter's TARDIS, and secretly you assessed what he had done in terms of quality.

"We were hyper-efficient. People would come from all over the world to see how the BBC was doing it. We'd be recording until ten o'clock at night. There was half an hour until the cameras were put safely away, and then the scenery men would arrive and, crash, bang, wallop, rip everything apart and put it on to trailers. The floors were repainted, and a new set assembled, so the next morning, a different programme could start rehearsing and recording."

Tim's first *Doctor Who* design credit was 1971's *Colony in Space*.

"I went down to do the filming in the English china clay chalk pit [in Cornwall] and stayed in the local hotel. The people there were so impressed I was working on *Doctor Who*. The slightly annoying thing was someone asked me for Jon Pertwee's autograph. The moment you accepted one, you'd be inundated! Then you'd find Jon Pertwee was snowed under with applications. I'd say, 'How do I ever put pressure on Jon Pertwee to do this all?!'"

His second and final brush with the show was *The Time Monster* (1972), but today Tim says he's best remembered for another BBC classic. "I did the prison set for [sitcom] *Porridge*. I'm slightly ashamed that, because of it, my name keeps appearing on television even today. But all the people I admired at the time? The slate's been wiped clean!"

Gleeson's own re-imagining of the TARDIS interior.

FOLLOWING PETER

MICHAEL PICKWOAD

Michael Pickwoad with his reinvention of Brachacki's original.

On 5 December, 2015, Peter Brachacki's original control room returned to *Doctor Who*. Or at least the essence of it. The final episode of that year's run, *Hell Bent*, featured the Doctor escaping from Gallifrey in a stolen, unmodified TARDIS.

It was production designer Michael Pickwoad who was tasked with recreating the 52-year-old design. But he had a head start. In 2013, Dave Arrowsmith had built a version of the original TARDIS console for BBC Two's drama *An Adventure in Space and Time*, which had since been housed by the *Doctor Who* Experience in Cardiff.

As Michael tells **DWM**, the only real modification required was to paint it white. "It had been green, because they'd created it to the 1960s specification, when you couldn't shoot bright white on early monochrome video cameras.

"We had to make all the walls of course," he continues. "We looked at photographs of the early TARDIS. Obviously it was done on the usual timescale – and budget! There was a lot of abbreviation, but hopefully we got the right feel."

Director Rachel Talalay has commented it was a tough set to shoot on – because it had originally been designed for a very different production process. Whereas 1960s *Doctor Who* utilised a semi-static, multi-camera set up pointing at three-sided sets lit by studio lights from above, the modern-day TARDIS is a completely enclosed space, suitable for a roving single lens.

"I think what was shot looked funny," chuckles Michael. "It had a touch of period about it in a way, harking back to earlier *Doctor Who*. It appeared suitably entertaining along those lines."

How did he feel Brachacki's creation stood up from a design point-of-view? "The equipment in it was based on what was considered to be modern and suitably advanced for its time. A lot of levers and buttons. They were only just coming into those things domestically. When we redid it [Michael's redesign of the control room débuted in the 2012 Christmas Special, *The Snowmen*], I was thinking of the Large Hadron Collider – that was what was modern. If it had been around in 1963, I'm sure Peter's TARDIS would have looked like that. You base every design on the technology of its age and imagine it pushed a bit further."

Although half a century separates them, both iterations were created to accommodate the daily requirements of production. For example, the Brachacki version incorporated a gauze-covered aperture on the lower part of the console, where microphones could be situated. "In a funny way, that's very similar to my thinking. The first Matt Smith design [created by Edward Thomas, which was unveiled in 2010's *The Eleventh Hour*], you had to rig it with lights whenever you wanted to film in it. So when we devised this one, I thought, 'Okay, if you have to rush in and shoot in a hurry, you can turn a switch on and it's lit.' Yes, other lights can be added for atmosphere to make it look different. That's fine. It's what you'd expect. But generally all the lights are part of the design."

Michael sees *Doctor Who* as being fundamentally "a bit bizarre" in its approach to science-fiction, something Brachacki's work exemplified. "He gave it a very odd look. In fact, in that hexagonal console, that's something you wouldn't want to change, would you?"

It's this element that's perhaps the best exemplifier of Brachacki's genius, a unique design solution when the 'hi-tech' orthodoxy of the day would have been for banks of giant computers stood against a wall. "Certainly!" agrees Michael. "Also you can walk around it. The thing about a bank of computers is you can only shoot along it, or at it. Or you have to start taking a screen out and shooting back through the hole, and it's a bit dull."

Michael says Steven Moffat was keen for his take on the TARDIS to reflect more of the original version. The carapace that hung above the control panel – present in only the very earliest stories – is something specifically referenced.

"I call it the 'operation theatre light', and it was never above the console exactly. It was always slightly to one side. I really wanted to give whatever was up there some relevance. That's why I thought of making it rather like a cylindrical slide-rule, to make it part of the proceedings. When you press a button, it rotates. It gives it some positivity.

"Actually it's been used a lot in the show since, because it's fun when it all starts turning. That took quite a lot of doing. I was looking at a microwave once, thinking, 'If I could hold the plastic wheel still, then the microwave would want to turn backwards in relation to the bowl!' We worked out a system where one motor turns all three rotors, with wheels between them."

In recent times, the current version has also sported a circular motif which references that fan favourite – the roundels. "*Doctor Who* consists of space, time and money. Space where you build the set, the time you have to do it, and the money you've got. Adventures in space, time and money!

"If you look at some of the original drawings – sketch-up models we drew of it – all the hexagons had circles in the middle. But because it was built while we were shooting the show, certain things were abbreviated. However, [subsequently] Peter Capaldi was very keen to have his roundels back, and I remember thinking, 'Well, it wouldn't be bad, as it's what we wanted.'"

Michael's tweak was to add a lighting element to each. "We lifted the rings a fraction off the wall and wrapped a loop of LEDs behind each. It's wonderful, when the Doctor returns to the TARDIS at the end of *Hell Bent*, isn't it? Every bank switches on, back to life. You couldn't have done that easily in Peter Brachacki's time."

He also feels the new roundels help fill up the space within the set, "because it was a bit empty at the bottom." As do the bookcases, another addition specific to the Twelfth Doctor. "I thought, 'Where does the Doctor go for bookcases?' Well, he'd go back in time and get a very good cabinetmaker. So he finds William Kent and he takes him to Gallifrey and he builds them..."

Even now, the TARDIS interior is a work in progress. But a work originated in 1963. Reflecting on his *Doctor Who* predecessors, Michael is full of admiration. "Those initial concepts – even things like the Daleks which are something so ridiculously simple (a plumber's plunger and a lot of bobbles on a pepper pot) – are something one would be very proud to have designed."

Characterising her time at the BBC she says: "When I started, everybody said, 'Oh the best times have gone. All the characters.' But actually, I don't know. I thought it was quite good fun. However, during the Thatcher period, they put different people in management. I took redundancy, because it just became not very nice. I studied homeopathy instead for three years with my redundancy money."

What was Peter like as a man?

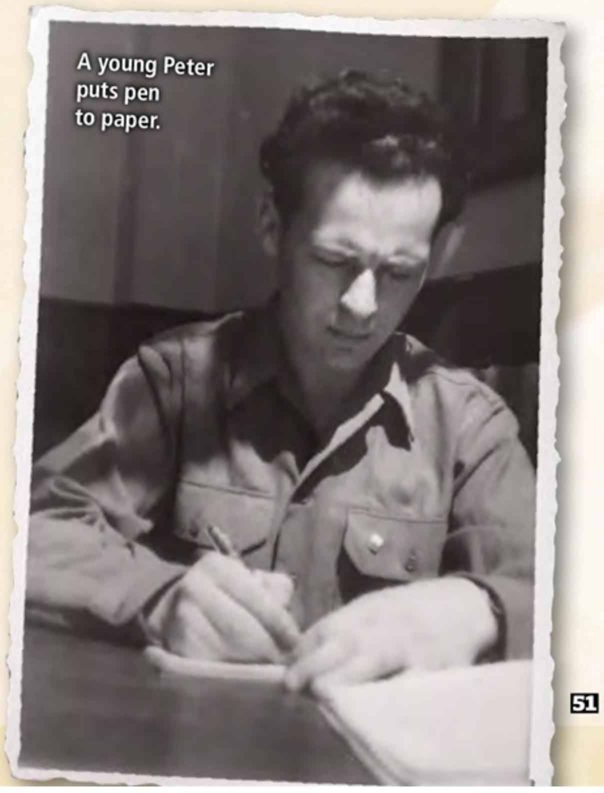
"Stroppy?" suggests Alexis. "It's probably true."

"I think he perhaps was difficult," admits Gaby. "The BBC... it was a very social place, but he wasn't particularly sociable. If you were part of a production team, you needed to be a team player and get on with people. When you go away on location, you go out for the night. You've got to be the sort of person who wants to do that. But he wasn't.

"His young life had been very disrupted. As a teenager, you learn social interaction. I think perhaps he'd missed out. Maybe he was unsure of himself. Maybe. He never told people he'd been in a camp, and I wasn't allowed to either. He said, 'They will think I'm unbalanced. They already think I'm odd.' He was very much a loner. What can I say? But he was very traumatised. Life had been very hard, and he found it difficult to trust."

"He was quite a hard person," says Alexis. "Quite a perfectionist. Not a great deal of praise. When you had to do something, you had to do it perfectly. But he was highly knowledgeable and skilled. Quite a good teacher, really. We were always encouraged to be very creative, and were never short of art supplies, as you can imagine. The BBC was very generous on that count!"

"He used to get me to make phone calls for him, because of his Polish accent," Gaby reveals. "And he was very worried when he wrote things like reports, which he had to do a lot, because he was ►



A young Peter puts pen to paper.

Peter (centre) with his brothers: Zbyszek (right), Jacek (left) and Antek (back).

> “Peter had a good funeral. It was at Ealing Abbey, with a Polish priest. He had another funeral in Poland.”
> **GABY BRACHACKA**

◄ a senior designer. I used to read them for him, as he was very worried about his grammar – but he spoke better English than most.”

As for his passions...

“He read a lot of science-fiction,” says Gaby. “That was his genre. He was also constantly doing up houses. We had several in Ealing. It took years!”

Back in 1968, Peter had transferred on to a ten-year contract with the BBC, in the main because the rate of pay was better than permanent. Plus, he was toying with the idea of seriously pursuing the property market. But in 1978, that arrangement came to an end, and he left the corporation.

“He did a couple of freelance jobs,” Gaby recalls. “Oh, what was that dreadful thing I couldn’t stand? *The Innes Book of Records*. He did that.”

The six-part series by BBC Bristol aired from 17 January to 21 February 1979, and would constitute Peter Brachacki’s final credit on UK TV. New frontiers beckoned.

“I saw a job up on the notice board at the BBC and Peter applied and got it,” Gaby continues. “It was for Kuwait television, starting up a second channel, which was to be English speaking, and they needed a designer to train a team. Peter went for a year, and I stayed in the UK because, well, he didn’t know if it was going to work out. But he liked it, actually.

“He was more relaxed over there, because, apart from the Kuwaitis, everyone was a foreigner. So he didn’t feel different.

“Then I packed up here, left the BBC, and went to join him. This must have been in 1979. I took Greg with me, and Alexis stayed in school in Britain, because he was older. My sister kept an eye on him.

“I think we went out in the August, but it was already evident something was not right with Peter. They thought it was his eyesight. Something to do with his eyesight. I thought it might be stress-related but by November he was having these terrible headaches. At the end of that month, he had a seizure and collapsed. It was all very traumatic, like a bad dream.

“Then the guy from the Ministry of Information – who Peter worked for – came along, and had him moved from a public ward into a private room. They did brain scans and said, ‘Yes, there’s a lesion.’”

Gaby was advised to take Peter back to the UK immediately.

“It was terrible,” Gaby reveals. “I had to leave Greg with a Palestinian family, who looked after him. Meanwhile, Peter and I flew back to London and we had a doctor waiting for us at Heathrow. He made arrangements for Peter to go into the hospital, but it was a Friday, so he couldn’t until the Monday. We went to my parents’, because our house was let out.

“Eventually he went in, and they said, ‘We’ll start radiotherapy after Christmas.’ I flew back to Kuwait, because I was absolutely terrified for Greg, and brought him home with me.”

As 1980 arrived, Peter was undergoing treatment.

“For six weeks he had the radiotherapy and improved enormously,” Gaby explains. “Then I had to go back to Kuwait by myself, we had a bank account there – and I had to settle things with the Ministry of Information. I also had to sell the car and pack up the flat.

“By this time, we moved back into one of our houses in Ealing. Peter sort of looked as if he was going to be alright and the BBC offered me my job back. Then of course, around August he began to deteriorate.”

What were Alexis’ memories of this time?

“I wasn’t really there a lot, because I was in boarding school,” Alexis admits. “But, yeah, it was a difficult time as he became more ill. And it was quite distressing, because he started to relive his wartime experiences. He used to wake me and my brother up in the middle of the night, speaking German and Polish, and try to get us to escape.”

On the verge of blindness, he was admitted back into hospital in North London for an operation.

“He had a very good brain surgeon,” Gaby says, “but because of the position of the tumour, which was right at the back where the spine comes into the brain and there are lots of nerves, they said, ‘We can only remove part of it. But he never really recovered from that. He was drifting in and out of consciousness, he wasn’t in a happy state.

“There was a male nurse who was Czech, and Peter used to talk to him in Polish. After a while, he didn’t know who I was, and it was difficult for the children, although Alexis helped a lot. Peter thought he was his younger brother – he called him Zbyszek. And I was just this nice person looking after him.

“The hospital, they said, ‘If we take him off steroids he’ll just go into a coma and pass away.’ And I said, ‘Are you absolutely sure? I’d like you to just wait a bit longer.’ So we did, but eventually they told me, ‘It’s not right to keep him alive’.

“I had to make that decision, because I thought, ‘This is not what he would have wanted.’ So, yes. He died very quickly. Once they took him off the steroids he became comatose in about 36 hours. I remember, I’d gone home, because no-one was looking after the children, and at seven o’clock I got a phone call saying he’d died. He was 54.”

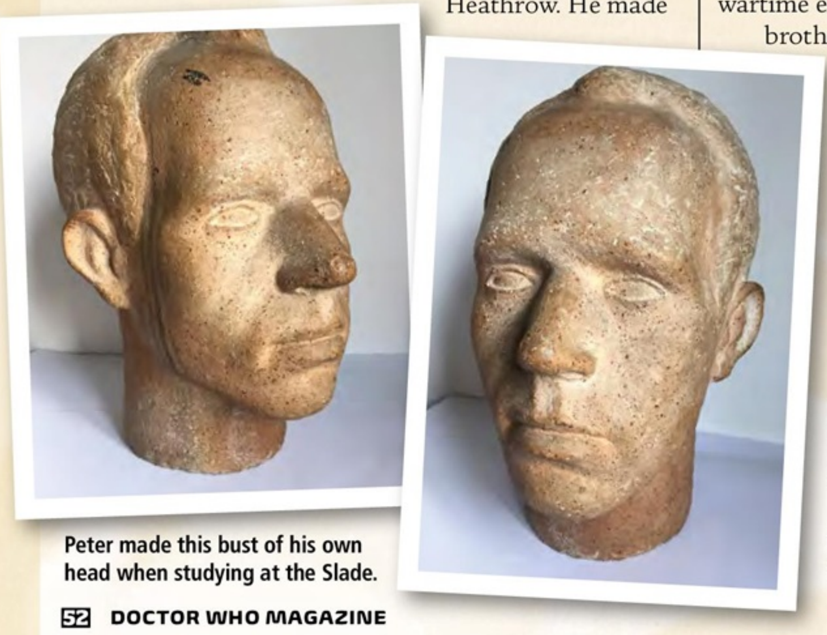
The date was 14 November 1980.

“He had a good funeral,” says Gaby. “It was at Ealing Abbey, with a Polish priest. A friend took photographs to send to his family – they couldn’t attend, because they didn’t have passports and you had to apply for permission to leave at the time. Peter was cremated and then the next summer, we went to Poland and we took his ashes and the casket with us. He had another funeral, and his casket was buried in his parents’ grave. His name was put on the stone, so there’s somewhere we can go. Where the boys can go. Where I can go.”

Nearly four decades on, Gaby and Alexis are still very close to Peter’s family in Poland, and visit regularly.

“I’ve always kept in touch with them,” Gaby reflects, “and that’s a way, I suppose, I keep his memory going.”

Kazimierz Piotr Jerzy Brachacki’s life was much too short, and arguably defined by early hardships. He was an introspective man and something of a loner. But he was also a person of great courage, from those formative years in the Polish resistance, to starting new lives in Italy, the UK, Canada and, latterly, the Middle East. A restless soul, perhaps. Still a much missed father and husband. But also a man with such a profoundly strong visual sense, half a century on, his sole contribution to *Doctor Who* is still sending imaginations into flight. **DWM**


Peter made this bust of his own head when studying at the Slade.

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CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE Episodes 768 & 769 – **THE PANDORICA OPENS** / **THE BIG BANG**

Beating the Cube

In a small pocket of a collapsing universe, the Time Team has gathered to watch the nail-biting finale of the Eleventh Doctor's first series. Geronimo!

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

The Time Team are even more excited than usual as they gather for *The Pandorica Opens*. Together, they've been on a whirlwind voyage through the history of Earth, meeting a new Doctor, a new companion and lots of new friends from the planet's past, present and future.

It's been scary, thrilling, occasionally frustrating, but always fun. So much fun, in fact, that... shall we go round again? Do the whole lot one more time? But this time, in ten minutes flat? Let's do it!

"Oh, we're back in Van Gogh land," says a surprised Will. "Teasing us by not showing exactly what the great man is painting this time!"

This painting is about to embark upon an extraordinary journey – and its first stop is the Cabinet War Rooms from *Victory of the Daleks*.

"This is a fun opening for the show, a tour round the season," says Michael, clapping with joy. "I love the planning that has gone into this."

Winston Churchill takes one look at the painting and gets straight on the phone – long distance. "He's calling River Song, in the future?" boggles Will. "That's unexpected."

Arrangements are made for River to collect the painting, but it'll be gathering dust for quite a while – until 5145, to be precise. It is by then part of the Royal Collection, in the care of our old mucker, Liz 10 from *The Beast Below*. River then heads off to procure a cheap and nasty time travel solution from a dodgy big blue geezer called Dorium.

"'Fresh off the wrist of a handsome Time Agent'?" says Michael. "Could he mean Captain Jack?"

In the TARDIS, Amy is still pondering her discovery of a mysterious engagement ring. She doesn't remember that it's hers, and that her fiancé, Rory, is no more – gobbled up by the crack in time that's been stalking her since she was a child.

"The Doctor is in full-on 'distract Amy' mode again," observes Will, as a trip to Planet One – the oldest in the universe – is offered up to take her mind off the mysterious sparkler. There, a message in 50-foot letters has awaited translation since very the dawn of time. And what else could it say but...

"'Hello, sweetie!" yell the team, in perfect unison. Its instructions are to head for Britain in 102 AD.

"I think River pretending to be Cleopatra is the funniest moment of this series," chuckles Michael.

River finally unrolls the painting, but it's not some lovely sunflowers this time – it's the TARDIS, and it's exploding.

"That's about an episode's worth of plot in a *very* long pre-credits sequence," says Michael, impressed.

"How wonderful to follow the millennia-spanning journey of the painting," agrees Emma. "*Doctor Who* in perfect microcosm!"

"Stonehenge! And no tourists," notes Will, archly, as the Doctor, Amy and River thunder across Salisbury Plain on horseback. "The benefit of going a couple of millennia back in time."

River explains that they're looking for a box – the Pandorica – a cage built to contain the most feared thing in all the universe. Eep! The famous stones slide away to reveal steps leading underground.

"The Doctor says, 'The underhenge' like it's a well known thing," says Michael.

"It sounds dirty," smirks Will.

As they descend, our heroes fail to spot a potential threat – a disembodied Cyber head. There's no missing the vast Pandorica, though – a black cube covered in intricate patterns.

"That is a hell of a set!" marvels Michael. "I can see where they've spent the money this year. Is this why the Silurian story felt a bit sparse?"

But who is this fearsome-looking prison for?

"A terrible, nameless thing, soaked in the blood of a billion galaxies,'" says Emma. "Matt Smith's delivery here perfectly captures the essence of the Doctor's yearning to explore."

The Doctor reckons this fearsome beast was tricked into its prison by a good wizard.

"River points out what we're all thinking – the wizard is probably the Doctor," says Will.

Emma isn't so sure. "She's a bit casual in her assumption that the Doctor's the *good* wizard in this particular fairy tale..."

The whole set-up reminds Amy of a favourite childhood tale – Pandora's Box. Remembering her earlier revelation that the Romans were her favourite history topic, the Doctor is suspicious. He also realises that Stonehenge is a massive transmitter, broadcasting a warning across time and space, attracting the wrong sort of attention...

"Daleks!" yelps an excited Michael. "Oh, but it'll be the fat ones," he says, deflated.

"In Roman Britain?" wonders Chris. "Have they come through time or...?"

But it's not just the Daleks who have turned up.

"Cyberships! Sontarans! Terileptils! All the monsters, even Drahvins!" chuckles Michael.

"I hope they have a starring role," says Will. "It's about time we had a follow-up to *Galaxy 4*."

"How could they possibly be here together and not fighting each other?" Emma wonders. "There must be something *really* juicy in the Pandorica."

"Nice change of pace with Amy and the Doctor in the Pandorica chamber," says Michael. "We need a bit of that."

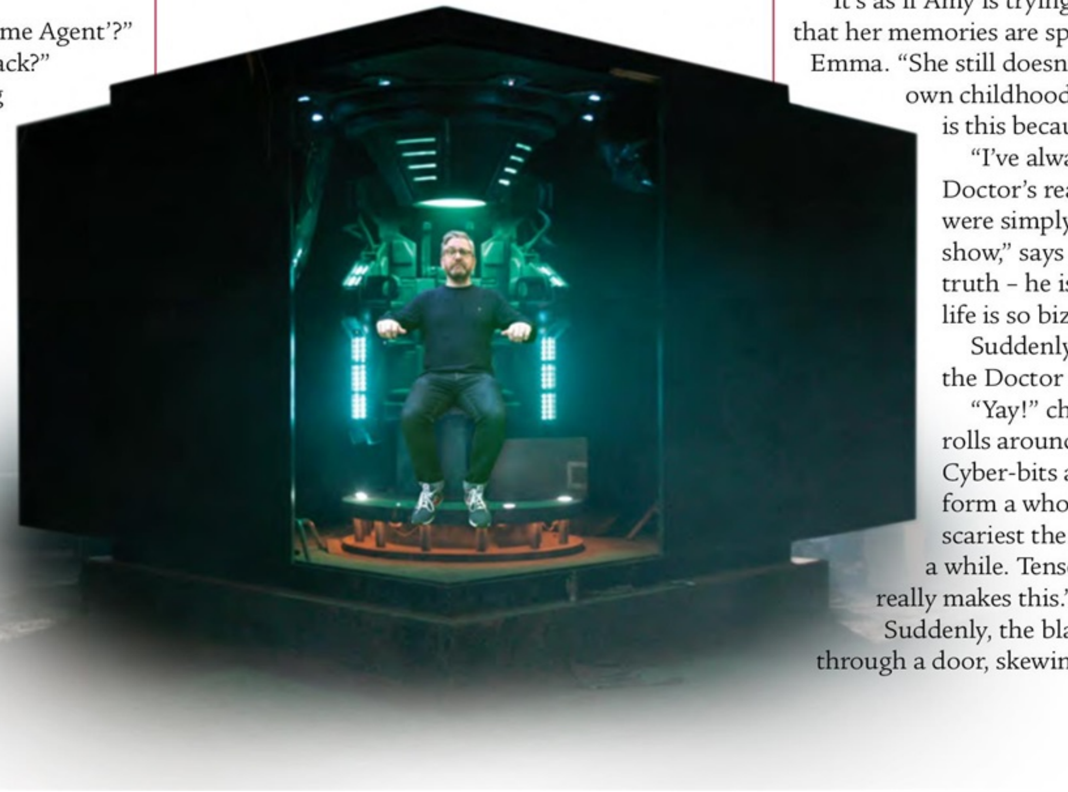
"It's as if Amy is trying to remember so hard that her memories are spilling out into reality," says Emma. "She still doesn't remember Rory, but her own childhood memories are spreading – is this because of the crack in her wall?"

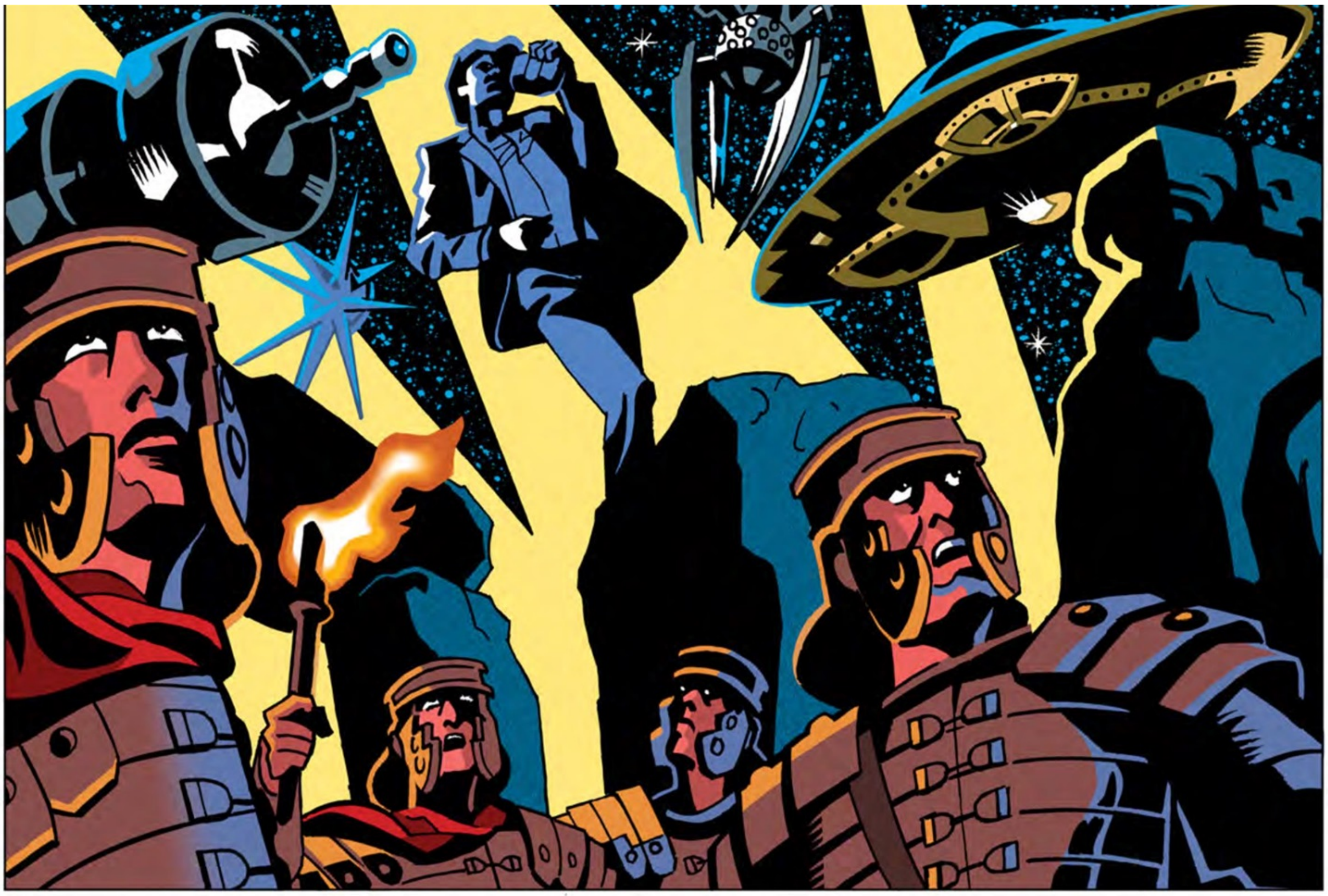
"I've always kind of wondered if the Doctor's reasons for recruiting Amy were simply to stick to the formula of show," says Chris. "Now we know the truth – he is trying to find out why her life is so bizarre."

Suddenly, a Cyberman interrupts the Doctor and Amy's cosy chat.

"Yay!" cheers Michael, as the Doctor rolls around fighting the various Cyber-bits as they come together to form a whole Cyberman. "This is the scariest the Cybermen have been in a while. Tense, thrilling direction really makes this."

Suddenly, the blade of a sword comes through a door, skewing the Cyberman.





"This is a gloriously nasty twist… Rory doesn't know he's *not* Rory!"

WILL

One of the Roman soldiers has arrived, just in the nick of time. And you'll never guess who it is.

"RORY! YAY!" yells Michael. "I'm glad he's not dead. The way Arthur and Matt play the reunion scene is brilliant," he chortles.

As the Doctor and Rory try to work out what's actually going on, the Pandorica is grinding open.

"The Doctor has been spared an awkward conversation with Rory about whether Amy missed him," says Michael.

"Forget the hundreds of alien ships in the sky," marvels Chris, "that eerie green glow from the Pandorica as its gears twitch and click gets my nod for the coolest visual."

Luckily, the Doctor has a plan. He's rigged up a makeshift PA system using River's PDA, and he's going to shout at all the monsters until they scarper!

"That 'Sorry – dropped it' from Matt before his speech is my new favourite thing," says Chris.

"The Doctor trying to psych them all out is wonderfully epic," says Emma.

"Did the Doctor just send away the murderous, violent hordes with nothing but a speech?" says a seriously impressed Chris. "That's brave."

Rory's going to have to be even braver – he's about to come face-to-face with his fiancée.

"Aw, poor Rory," says Will. "Amy doesn't even know him."

As the Doctor realises the cracks in time are at the root of everything, River is trying to retrieve the TARDIS, but it's thrown through the vortex to 26 June 2010 – the date of the explosion that caused the cracks. And there's a scary voice from the controls…

"'Silence Will Fall'. Is this the same silence that's been plaguing other worlds?" wonders Chris.

"Ooh, she's at Amy's house! Continuity-fest!" whoops Will.

Poking around Amy's bedroom, River is horrified to see a children's book about Romans – including some of her own legion – and another about Pandora's Box. River calls the Doctor from the TARDIS to tell him what she's discovered, and they realise that it all adds up to one thing – a trap, created using Amy's memories.

"This is a gloriously nasty twist," says Will, admiringly. "The Romans don't know they're not Romans, so Rory doesn't know he's *not* Rory."

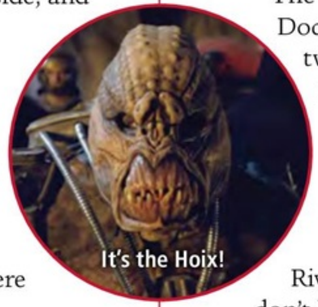
"This is a proper old ramp up," enthuses Will, as the Romans start to power down. "Rory turning into *something*, everything being a set-up, the TARDIS taken over and River locked inside, and now the Pandorica opening."

The Romans jerk back into action, their hands falling open to reveal guns.

"Autons!" shouts Chris. "Yes! My favourite monsters!" he babbles.

"And Rory's one! Eep!" adds Will.

Amy is baffled by her new Roman friend's struggle to retain control of himself – and is also wondering just where she's seen him before.



It's the Hoix!

"How is Amy remembering?" asks Will. "Maybe the cracks in time have weakened causality?"

The Autons grab the Doctor and drag him before the Pandorica. But who else is turning up for the show?

"Daleks, Cybermen, Judoon, Sontarans and Autons all working together?" gasps Emma, as the Doctor's greatest foes – and the Hoix from *Love & Monsters* – all appear. "This is mad!"

What's inside the Pandorica? Nothing but an empty chair! No prizes for guessing who the monster alliance wants to occupy it.

"The Doctor wasn't the wizard, he's the goblin!" gasps Will. "Now that's a good twist."

Elsewhere, Amy's memories have returned, but her reunion with Rory is cruelly cut short.

"RORY SHOT AMY!" shrieks Michael. "That's pretty devastating," he wails.

Things aren't looking any better for the Doctor as the Autons drag him to the Pandorica.

"Ooh, lovely slow motion for everyone's big cliffhanger," coos Michael. "Director Toby Haynes is a bit of a find."

"The Pandorica has been a cage for the Doctor this whole time? What an excellent twist!" raves Emma, as the monsters reveal they're convinced the Doctor will cause the cracks in time and destroy the universe.

"So the bad guys are saving the day?" says Chris. "Or so they think…"

Emma is clutching at straws. "Maybe River will turn up to save the day – they don't know she can pilot the TARDIS."

No such luck, Emma.

"That's that's some bad parking, River," says Will, as she opens the doors to find a brick wall.

In summary, Rory's an Auton, Amy's dead, the Doctor's locked in the Pandorica and the TARDIS is about to explode, with River inside it, causing every sun in the universe to go supernova, meaning the universe would never have existed.

"Finales are usually about upping the stakes, but this takes things to a new level," concludes Chris.

"The destruction of the universe is quite the cliffhanger," agrees Will.

Emma shakes her head. "Trust the Doctor to make it all about him," she tuts. ►

The TIME TEAM

We're back in the overgrown garden of a creepy old house, in which a young girl is praying to Santa about the crack in her bedroom wall, as the voices within are scaring the bejesus out of her.

We seem to be back at the start of *The Eleventh Hour*. But things aren't quite the same...

"The Doctor hasn't turned up!" frets Will.

And he isn't the only noticeable absentee – the night sky is empty.

"No stars?" wonders Michael. "What's so special about Amelia, then, if she can remember them?"

Amelia's interest in the not-quite-right leads her to spot a leaflet for the Anomaly Exhibition at the National Museum – and when she turns it over there's a personal invitation written on the back.

"'Come along, Pond!' Oh, that's rather lovely!" says Michael.

Young Pond persuades her Aunt Sharon to visit the exhibition, which has some unusual displays.

"Just casually moving past two petrified Daleks, as you do," says Chris.

Amelia gives Aunt Sharon the slip to investigate the main attraction – a certain big, black cube, last spotted under Stonehenge in another timeline. As Amelia spots it, an unseen figure cheekily grabs her drink, but before she can react, she spots another message, stuck to the side of the Pandorica.

"If the Doctor is trapped inside, who's leaving the notes?" asks Will.

Careless Aunt Sharon heads off home without Amelia, so she's free to explore, after dark. She approaches the Pandorica and peels off the message, only for it to open. Is the Doctor still inside? Nope!

"It's Amy!" gasps Chris. "She's alive! And speaking in pre-credits friendly riddles!"

Okay kids. This is where it gets complicated. Well, *more* complicated. It's time to return to Stonehenge in 102AD, where Amy is still very much dead, and Rory's beside himself.

"Poor Rory," laments Will. "At least we know what he doesn't – that Amy can't stay dead."

Rory prays for a ridiculous miracle. Almost immediately the Doctor zaps into view, complete with fez and mop, and orders Rory to free him from the Pandorica, put Amy into it, and leave his sonic in her top pocket.

"Oh, *now* the Pandorica is easy to open from the outside!" complains Michael.

"That's a bit of a design flaw for the strongest trap in the universe," agrees Will. "I don't like that the Doctor has rescued himself from the future. That's some very dodgy causality. Using Amelia and the Pandorica to save Amy is clever though."

The Doctor realises history has collapsed, turning all the monsters into fossils, and leaving them alive only because they're in the eye of the storm. He then sneakily tests Rory's loyalty to Amy, to make sure he's no longer under Nestene control – and ends up getting a punch in the jaw for his trouble.

"With a chin as mighty as Matt's, I'm sure he can take it," says Chris.

The Pandorica's such a perfect prison that you can't even escape it by dying, making it the perfect place for Amy. The Doctor leaves her a telepathic message so she knows what's happening when she wakes up, 2000 years later.

"I wish the Doctor would leave me a message so I'd know what is happening," huffs Michael.

The Doctor is about to use the vortex manipulator to go back to the future, but Rory refuses to go.

"It's so obvious that this Rory is the real deal," says soppy old Chris. "His love for Amy is so great that he'd risk his life to stand guard at the Pandorica for 2000 years."

And so Roranicus Pondicus, the Lone Centurion, watches over the Pandorica throughout history, until he is apparently killed during the Blitz. Awww! Amy is certainly moved when she hears the story on a video monitor at the museum, but before she gets the chance to have a good sob about it all, one of the stone Daleks grinds into life and shoots, just as the Doctor appears. Luckily, there's a security guard on duty to deal with it. One with a flip-down gun in his formerly Auton hand!

"Oh, he's not dead at all!" says Will.

All the Doctor has to do now is grab the mop he had earlier, zap back to Rory at Stonehenge, zap back to the museum to grab a notepad and pen, zap over to Amy's house and post the leaflet, zap back to the museum earlier and nick Amelia's drink, then zap back to the present and give it back to her.

"Simple plans are best," says Will.

"This is very funny, the Doctor setting up his own plot," adds Michael.

There's one last zap, but this time there's another Doctor at the top of the stairs. He doesn't look well.

"A tip-off from a dying future Doctor – that's epic, but very naughty," chides Will.

The Doctor's future self tells him he's only got 12 minutes until whatever happens, happens, so he herds his brood up to the museum roof. When they get there, Amelia has gone – another victim of the collapsing universe. But hang on – if every sun has gone supernova, what's that burning in the sky, making a very TARDIS-y noise?

"So the exploding TARDIS is an exploding sun? Eh?" says Michael. "Nice of it to save the Earth, I suppose."

"So River is in a time loop, trapped in the TARDIS, which is actually the sun, and it's exploding over and over again, but slowly getting bigger and destroying the universe? Is that right?" asks Emma.

"I... think so?" replies Chris.

After rescuing River, the gang is chased back into the museum by a stone Dalek hovering in to view.

"Bloody flying stone Daleks, that's just not fair," says Emma, sulkily.

The Doctor realises that the light from the Pandorica is a restoration field, so a tiny bit of the universe would have been preserved inside – just enough to extrapolate the whole lot.

"Reboot the universe!" gasps Michael. "Now that's an audacious scheme – even for the Doctor."

Unfortunately for the Doctor, we've come to the part of his plan where he has to die – hit by a Dalek extermination blast. He uses his last strength to zap himself downstairs, 12 minutes earlier. Amy and Rory rush back to where the Doctor 'died', only to find him gone. River reminds them the only person to say the Doctor was dead was the Doctor himself.

"'Rule 1: The Doctor Lies.' She really does know him, doesn't she?" says Michael.

"Using the Pandorica to save the day ties everything up nicely," says Will, as the Doctor is found inside the Pandorica, and reveals that he's planning to launch it

THE NATIONAL MUSEUM

AND YOU SAID...

LUKE MOLLOY: These are probably my favourite episodes of all time... My favourite touch is the smallest thing: little Amelia is thirsty because she got her drink stolen earlier... by the Doctor, who is getting her a drink *because* she's thirsty!

MARK HOLDING: Steven Moffat's timey-wimey hurt my brainy-wainy and made me use my rewindy-controly to understand the plotty-wotty!

Cyber skull!

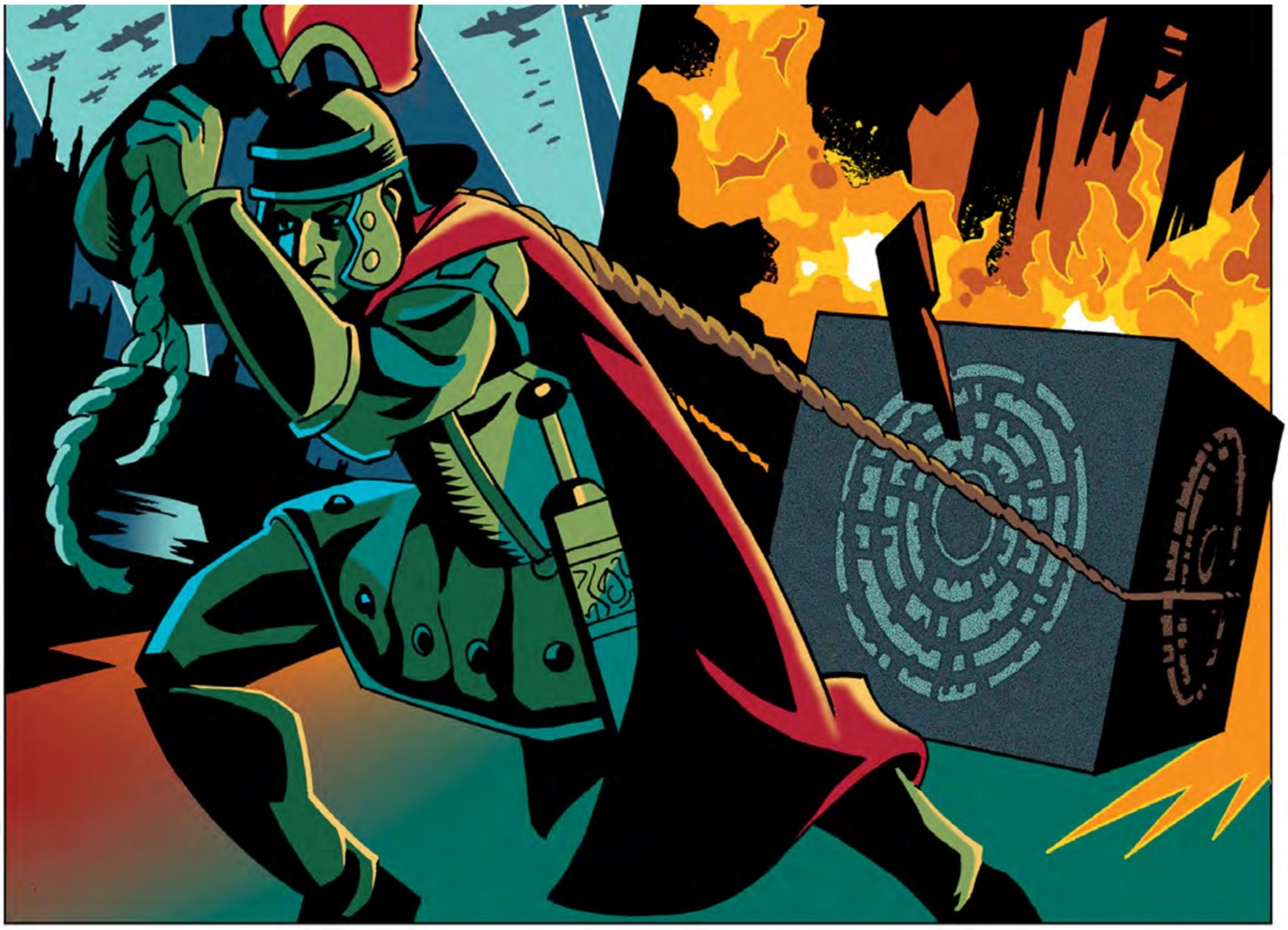
VANCE BROWN: I loved the scene of the disembodied Cyberman pulling itself together as it attacked Amy. And that's one hell of a cliffhanger with all the *Doctor Who* monsters coming together!

JACOB LOCKETT: The poetic revelation that the Pandorica was, in fact, a prison built only for the Doctor was something I didn't see coming and remains one of the most well-crafted *Doctor Who* plot twists to date.

HARRY DRAPER: Matt Smith was only in his twenties when he was cast as the Doctor, but when he tells the story of the daft old man who stole a TARDIS, he's an ancient soul who walks in eternity, and you believe it completely.

BLAINE COUGHLAN
This is the first season finale for many years that hasn't ended with a major cast member leaving, and so it feels heart-warmingly nostalgic as the full TARDIS crew now hurtles off to brand-new adventures.

Next time The Time Team will be turning their attention to *The Sarah Jane Adventures* Series Four and *A Christmas Carol*. Email your comments to *dwm@panini.co.uk*



“Matt Smith is breaking my heart as the Doctor realises he’s going.”

MICHAEL

into the burning TARDIS, spreading the restoration field everywhere at once. Big Bang 2!

“If the universe is reset then surely the Doctor should come back too?” suggests Will, hopefully. Sadly not – the cracks in time will close, but the Doctor will be trapped on the wrong side.

“I like that the Doctor’s finally asking all the important questions about Amy,” says Emma.

“So he took Amy along with him to keep an eye on her?” asks Chris. “She’s secretly been the story arc all of this time?”

“All this stuff about remembering her family to bring them back is magical, isn’t it?” sniffs Michael.

As the Doctor flies into the total event collapse, he finds himself reliving his recent past.

“I hope he skips *The Beast Below*,” says Michael, archly. “Oh! No! He’s gone back to the forest in *Flesh and Stone*!” he adds, hyperventilating excitedly.

“That’s why he had his jacket on when he came back to speak to Amy!” realises Chris.

Next, the Doctor’s back in Amelia’s garden on the night she waited, just in time to put her to bed after she drops off. He tells her one last bedtime story, about a daft old man who stole a magic box.

“Matt Smith is breaking my heart as the Doctor realises he’s going,” wails Michael.

When Amelia wakes up, she goes to the window and looks out at a sky full of stars.

Fourteen years later, older Amy is also waking up…

“It’s Amy’s wedding day!” cheers Michael. “And she has a mum and dad!”

Amy senses that she’s forgotten something very important, so calls up the most important man in her life – Rory.

“I’m so glad that she’s excited about marrying Rory,” squeals Emma. “She’s so happy, it’s perfect.”

“I love a good wedding,” sighs Michael. Well, tough, Michael, because you’re not going to see most of this one – we’re skipping straight to the reception. As Amy sits at the top table, she spots an uninvited guest at the window.

“River is there! How did she do that?” boggles Michael. “And she’s left her TARDIS diary as a gift, but it’s blank.”

Amy spots a man in a bow tie across the room, which triggers a memory.

“The bow tie as a plot device,” says Will. “This is so intricate.”

“Come on Amy,” begs Emma. “Remember!”

And she does, telling all her guests the well-worn tale of her imaginary friend. A familiar wheezing, groaning sound fills the room – and for once, it’s not the Time Team after one too many scotch eggs.

“Oh God. The TARDIS is old, new, borrowed and blue. I’d never thought of it like that!” says Michael.

The Doctor pops his head round the TARDIS door, and *of course* he’s in full morning suit because *of course* he already know his plan was going to work. The only thing left to do is have a bit of a boogie.

“Tonight the Doctor does dance,” says Michael. “And more flirty mysterious chat between River and the Doctor.”

“River’s ability to tease the Doctor while remaining deeply serious is wonderfully intriguing,” adds Emma.

River zaps off into the night. But she’s not the only one keen to make an exit.

“Amy is going skip off from her own wedding to go travelling,” hoots Michael.

“And she’s taking Rory with her!” cheers Emma.

So, what did the Team make of this finale? Michael found it to be a real mixed bag. “It coasted along on a wave of thrilling bits without trying to explain itself. It’s hard to compare it to the first half of the story, as it throws all of that out the window pretty quickly.”

“It was complicated and interesting and emotional and dramatic and epic,” says Will. “I still don’t like the Doctor rescuing himself from the future, but that’s my only real quibble.”

“I adore how part one built up this epic monster mash ultimate foe face-off, only to deliver an intimate story in a museum in part two,” says Chris.

“What a brave way to finish the series, coming out with some even bigger mysteries than they started with,” Emma wonders. “Why did the TARDIS blow up? When will silence fall?”

“It’s been a *very* mixed season,” says Michael. Some amazing heights and some tedious lows. However, we have an utterly joyous Doctor, with Matt Smith really establishing himself. He’s just been completely perfect.” **DWM**

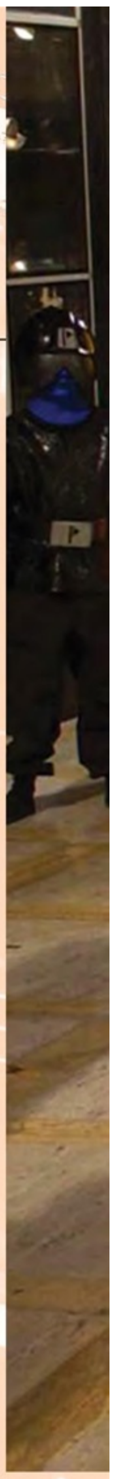
CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR… 1,965

ONE OR MORE REGULARS RENDERED UNCONSCIOUS… 247

ONE OR MORE REGULARS INCARCERATED… 310

CHRISTOPHER ECCLESTON
DOCTOR WHO



THE **FACT** OF FICTION

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

The End of the World

Ladies and gentlemen, and trees and multiforms, you are honoured guests for this historical happenstance. Welcome to the end of the world...

FEATURE BY **JONATHAN MORRIS**

"I wanted us to start big, then go even bigger," writer Russell T Davies told DWM in 2005. And that's the amazing thing about *The End of the World* – how wildly ambitious it is. With most series, the second episode usually tells the same sort of story as the first episode, not wishing to alienate viewers by being too unusual. Second episodes tend to be very *ordinary* episodes; the first off the production line, the first to be run-of-the-mill.

And one can imagine executives in meetings in 2004 suggesting that after *Rose* , the second episode of the revived *Doctor Who* should involve another alien invasion. But *The End of the World* does the complete opposite. It makes it clear, right from the moment the Doctor and Rose step out of the TARDIS, that *Rose* was just one *type* of *Doctor Who* story. You've had the strange in a familiar setting – now for the familiar in a strange setting!

Of course, looking back, *The End of the World* doesn't seem that strange. We've seen its two sequels, *New Earth* and *Gridlock*, and other episodes following its approach of making a new companion's first trip in the TARDIS a mad outer-space story, *The Beast Below* and *The Rings of Akhaten*. But for a week back in 2005, *The End of the World* was *half* of all new *Doctor Who*, and established that the series would be bolder, funnier, more serious, more spectacular and more emotional than anyone had imagined.

New comments from Russell T Davies are highlighted by a picture of Russell.

The End of the World
FIRST BROADCAST: 2 APRIL 2005

Rose (Billie Piper) runs into the TARDIS and asks Doctor Who (Christopher Eccleston) to take her forwards in time.

■ Phil Collinson explains on the DVD commentary that they came to add recaps and previews to the episodes "simply because they were too short."

■ This scene was a late addition to the shooting script (it is numbered scene '0A'); it was not present in the draft dated 31 August 2004 used for the readthrough, but added to the shooting script dated 17 September. Despite this, it was the first scene to be shot on 23 September, the first day of the second recording block (which consisted of *The End of the World* and *The Unquiet Dead* (2005)).

■ A small part of this scene was cut during editing; after the Doctor asks Rose if she wants to go further, he suggests, "Five hundred years." "Go on then," says Rose. The Doctor operates the controls and the engines lurch. "The year twenty-five hundred," he smiles. "Further?"

The TARDIS lands, and they emerge onto a Viewing Gallery, looking out onto the Earth and the Sun. "This is the day the Sun expands," states the Doctor. "Welcome to the end of the world."

■ The Doctor refers to health scares about eggs (the claim in 1988 by junior health minister Edwina Currie that most eggs contain salmonella) and beef (the outbreak of Bovine Spongiform Encephalopathy which began in the late 1980s and continued for most of the 90s).

Rose Tyler delights in travelling forwards in time.

■ Current scientific thinking estimates that the sun will begin to evolve into a red giant in five billion years' time. However, the Earth itself is unlikely to be destroyed until over 2.5 billion years later (the time it will take for the Sun to expand to its maximum radius). But without intervention the Earth will cease to be habitable in a mere 600 million years, so this isn't really something to worry about.

■ The shooting script describes Platform One as 'a sprawling three-mile-wide grid of scaffolding structures (not too far from current notions of a space station). The grid supports a central rod, dotted with windows; the Luxury Area.'

A Computer Voice (Sara Stewart) informs them that they are on Platform One.

■ The Doctor and Rose's conversation about aliens was added in the shooting script draft. After the Doctor says, "Aliens!" a couple of lines were trimmed during editing; "There's aliens on board?" Rose asks. "Should be, yup," the Doctor replies. "Is that okay?" "... Yeah, fine," says Rose. "What sort of aliens, what do they look like?" "No idea," beams the Doctor. "Let's find out!"

The Doctor and Rose come to a large room, the Manchester Suite.

■ Described in the shooting script as 'a huge deep room [with] all the cool and calm of a modern art gallery, or a Philippe Starck hotel; largely empty, with shiny floors'.

“Everything has its time and everything dies.”

■ Rose mentions watching *Newsround Extra* (1975-present), a weekly spin-off of *John Craven’s Newsround* consisting of a documentary on a single contemporary issue.

■ The Doctor mentions that the National Trust is still going; the charity was founded in 1895 to preserve and protect the historic places and spaces of the United Kingdom.

■ Rose is correct that the continents should have shifted; current scientific thinking is that in 250 million years’ time they will fuse into a supercontinent, which will break apart again over the following 250 million years, before the plate tectonics process comes to an end.

The Doctor says they have about half an hour before the Earth is roasted.

■ In the first draft of the story, dated 5 March 2004, the Doctor explains: “About an hour, till the satellites give up. Then the planet gets roasted. The core explodes. Bang.”

■ The shooting script specifies that the events of the episode last exactly an hour, giving timings of each scene. The Doctor and Rose arrive 1500, then Rose calls her mother at 1515. The Doctor asks for Jabe’s help at 1519, catches the spider at 1528, and Cassandra teleports away at 1535. The Earth explodes at 1539, Cassandra explodes at 1550 and the Doctor and Rose leave at 1600.

A Steward (Simon Day) demands to know who they are. The Doctor uses his psychic paper to convince the Steward that he is a guest and Rose is his “plus one”.

■ **DWM** asked Davies how he came up with this time-saving device: “That’s me, doing my job, and thinking hard about what would improve the series. Simple as that. And I drew on my reactions as a viewer – when I was young, I’d hate it when the Doctor and companion were arrested, or presumed to be murderers, or whatever, because it’s just a waste of time. They’re not, so everyone on screen has to become a bit dim while we tread water for ten minutes. It genuinely annoyed me, so 30 years later, it’s my job to listen to that complaint and act on it. Even now, every so often, Steven Moffat [executive producer, 2010-17] emails me out of the blue saying, ‘Thank God for the psychic paper!’ I then watch the entire series wondering which bit he meant.”

The Steward summons the staff and introduces the guests, beginning with the Forest of Cheem, Jabe (Yasmin Bannerman), Lute and Coffa. ►

ESSENTIAL INFO

■ After the announcement in 2003 of *Doctor Who*’s return, writer Russell T Davies prepared a ‘pitch’ treatment for the series, and outlined the second episode as one where ‘Rose has to come to terms with the whole lot – time travel! Space travel! And aliens – all sorts of ambassadors have gathered for this solemn occasion; dog-headed aliens, talking blobs of blue fat, green slimy polite things…’

■ Davies delivered his first draft in March 2004 and the episode went into production in September 2004. It was deliberately written to be an expensive, spectacular episode, with over 220 CGI effects shots and a large number of aliens.

■ Much of the episode was shot at the Temple of Peace in Cardiff, the first of its many appearances in the show, with only one set – the Viewing Gallery – being constructed.

■ As the CGI for Cassandra proved more time-consuming than expected, her time in the episode was reduced from seven minutes to four. This meant that Davies had to write an extra scene to make up the length, with Rose and Raffalo, recorded in February 2005.

Rose meets blue-faced plumber Raffalo.

■ The episode was broadcast at the end of an emotional rollercoaster of a week, with the news of a second series and Eccleston’s departure. It was watched by 7.97 million viewers, the 19th most-watched programme of the week. The audience Appreciation Index was 76. In **DWM**’s *First Fifty Years* survey in 2014 it was ranked 134th (out of 241).

■ The shooting script describes the staff as 'children with blue skin, in simple, black, stagecrew-type clothes, wearing black helmets with a visor covering their eyes'. The trees are 'humanoid figures in white robes, but with bark for skin. Their 'hair' is a series of thin branches, with the occasional leaf, twined back like wicker.'

The next guests are the Moxx of Balhoon (Jimmy Vee) and the Adherents of the Repeated Meme (voiced by Silas Carson).

■ In the first draft the Moxx is 'a bowl of blue fat, piled high, with tiny black eyes. His bowl levitates six inches off the ground'; the original intention was for the character to be animated, but after it was decided to make him a physical effect he became simply 'a little creature on a big cushion'. The Adherents are described as 'five cowled, monk-like figures, faces hooded in darkness, like the Ghost of Christmas Future [from Charles Dickens' *A Christmas Carol*] crossed with a Dementor' [from JK Rowling's *Harry Potter and the Prisoner of Azkeban* and other novels].

■ In the first draft the Steward says, "Might I remind you, the Moxx carries the standard health warning issued in your brochure, thank you very much," and warns that, "Guests should take note that the Adherents will be reciting the meme at thirty-minute intervals."

■ In the shooting script, he continues, "And next, of course, the sponsor of the event, our friend from the Silver Devastation, please welcome, the Face of Boe." His arrival was moved to later in the scene during editing.

Rose is amazed as more weird and wonderful aliens walk in.

■ The additional aliens and introductions were added in the shooting script draft, then rearranged and trimmed during editing; in the script, the Stewart begins saying, "Next, I bid welcome to the ambassadors from the City State of Binding Light, please note that oxygen levels must be strictly monitored in the ambassadors' presence. Next, straight from the exalted clifftops of Rex Vox Jax, the inventors and copyright holders of hyposlip travel systems, the Brothers Hop Pyleen, thank you. And now, ladies and gentlemen. A little treat. Dodging the paparazzi to make his way here, travelling incognito, it's none other than cybernetic hyperstar, Cal 'Spark Plug' MacNannovich and his entourage, thank you very much. Next, of course, Mr and Mrs Pakoo. And now, pray bid welcome to the chosen scholars of Class Fifty-five from the University of Rago Rago Five Six Rago."

Jabe gives the Doctor a gift of a cutting of her grandfather; in return he gives her air from his lungs. The Face of Boe is wheeled in.

■ In the first draft the Face is described as 'a big glass tank, containing a 5-foot-high scaly alien FACE, which bubbles and burbles'. It was changed to being 'wreathed in smoke' after the Tone Meeting of 3 September 'when we realised that every department had assumed that the Face of Boe was being built by someone else' (Russell T Davies, *Doctor Who: The Inside Story*, 2005).

The Moxx of Balhoon gives Rose the gift of bodily saliva.

■ The first draft specifies that the Moxx should have a 'Donald Sinden voice'; Donald Sinden being a noted Shakespearean actor and star of the Thames Television sitcom *Never the Twain*. In that draft it says, "Aggravate necessary gift! Proceed!" before it fills its cheeks and burps – and 'a bucket-size jet of water belches out, slaps over Rose'. The Doctor then thanks the Moxx before telling Rose, "Don't worry, it's just saliva. Well, I hope it is. Actually, could be anything, better dry off, there's a towel – " Rose then turns to find a staff-child at her waist, offering a towel: 'The staff-child smiles, with an awful hiss: hundreds of long thin teeth, like a fish.'

The Steward (Simon Day) is concerned that the Doctor and Rose don't seem to be on his guest list.

■ The shooting script, more mutedly, describes the moment as 'Like Spit the Dog, the Moxx spits, *hoik – tuh!*'. Spit the Dog was a regular on the ATV show *Tiswas* with his sidekick, Bob Carolgees.

■ The Doctor telling the Moxx, "I bring you the gift of air from my lungs," was cut during editing.

The Doctor is given a silver orb by the Adherents of the Repeated Meme.

■ 'I was aware of using the word "meme", lifted from the writing of [Douglas] Adams' great friend, Richard Dawkins,' Davies wrote in *The Shooting Scripts* (2005). The term comes from Dawkins' *The Selfish Gene* (1976), and refers to a unit of culture or behaviour that is transmitted and replicated.

■ **DWM** asked Davies if the episode was a 'tribute' to Adams. "It's not a tribute as such, it's just got his flavour. I think his one, sole contribution to *Doctor Who* – never mind *Shada*, it doesn't really exist – is *The Pirate Planet* (1978). And it's interesting how that story rarely makes people's top ten. It's so imaginative and unique that it sort of exists slightly outside the canon. We don't consider it, because it's set away from the main gallery, in a little golden spotlit cabinet of its own. When in fact, it's so spectacularly crammed with ideas, it's astonishing. Streets full of diamonds are just one throwaway notion, it has ideas to spare. So there's a hint of that in *The End of the World* – there are aliens we don't even get to know, Mrs and Mrs Pakoo are glimpsed, then we move on. It's not quite the same approach, but I was aiming for that exuberance, that profligacy."

> **"There's a hint of Douglas Adams; it's not quite the same approach, but I was aiming for that exuberance, that profligacy."**

The Steward introduces the final guest: the Lady Cassandra (voiced by Zoë Wanamaker).

■ Her introduction was trimmed during editing; in the shooting script, after the Steward asks the guests to consider the Earth below, he says, "Its countless empires have risen and fallen and risen again. It's only fitting that now, in memory of this dying world, we call forth... the last human. The only remaining member of her species. I bring you the final representative of humanity itself, the Lady Cassandra O'Brien Dot Delta Seventeen."

■ According to Davies, in *The Shooting Scripts*, Cassandra was inspired by watching the 2004 Oscars ceremony; "those once-beautiful women reduced to nodding china lollipops," he told **DWM** in 2005. "I then remembered Katherine Helmond's character having a facelift in the movie *Brazil*, which was fantastically grotesque. It's an old enough image now to use again and enhance. It also gave me the chance to write some bitchy *Ab Fab*-type dialogue, which is always a laugh. I think my favourite line in the whole series is, 'When I was a little boy...'"

■ The shooting script describes Cassandra in detail: 'a metal frame, six foot tall, three feet wide. Only an inch deep. And stretched across that frame, a piece of canvas – bolted into the frame, pulled tight. Except this isn't canvas. It's skin. Right in the middle, there are two eyes and a mouth. No nose, no chin, nothing but eyes and mouth. The eyes are bulging, but the mouth has no depth, it's just lips and teeth, no actual mouth behind it. When the lips are open, you can see right through. The whole frame is supported on a sleek metal truck. At the base, in a glass jar, a brain bubbles and glows from within, wires connecting it to the frame'.

Cassandra orders her two surgeons to moisturise her.

■ "I love Cassandra, and the fact that she became a toy makes me laugh and laugh," says Davies. "She's the only toy I have on my desk where I write, to this day. I love the fact that little boys have had decades of toys with ray-guns and muscles and fangs, but for once, in 2005, they had a woman whose catchphrase was, 'Moisturise me!' I can imagine certain little lads taking such a delight in that. Good for them! They are the future!"

■ The surgeons are described in the shooting script as wearing 'hospital robes' with 'faces covered by medical masks and hats, eyes covered by heavy, complicated glasses – like the sort an optician uses mid-test, to slot in different lenses'.

■ In the first draft Cassandra continues, "Is it hot or is it me? Am I flushing? Flushing is so the wrong colour, could we have the temperature down a degree?" The Steward then clicks at a staff-child, who hurries off.

■ In the shooting script she continues, "You're too kind. And all of you. Gathered here. For me." The CGI animation for Cassandra, including lip-syncing her mouth to a video of Wanamaker performing the role, proved to be more time-consuming than expected, so about half of her dialogue ended up being cut – meaning that the episode would be several minutes short...

One of Cassandra's surgeons presents her gift – the last remaining ostrich egg.

■ Cassandra's lines, "The ostrich was made extinct in the Great Bird Flu of 2051," and, "Some Old Earth entertainment," ended up being cut.

The staff wheel in what Cassandra calls an "iPod" – a 1950s' jukebox. It plays *Tainted Love*.

■ Written by Ed Cobb and originally recorded and released by Gloria Jones in 1965, and then again in 1976, the song finally became a hit in the version recorded by Soft Cell released in 1981, reaching Number 1 in the UK singles chart. Cassandra has the 1991 jukebox reissue, released by Mercury records to promote the Soft Cell/Marc Almond compilation *Memorabilia*.

■ **DWM** asked Davies how much pop music influences his work. "I listen to music all the time, while I'm working, and that creeps into the script. This theory is a work in progress, but I think writers are tone deaf musicians, I think we're not good enough to write music, so we hammer things down with boring old words and sentences and full stops, while music expresses things ineffably. I'm not kidding, when I think of an idea, it feels like music, it's as simple and pure as a tone or a note or a chord, and then the actual writing loses all that magic as I try to recreate that feeling on a dull, flat keyboard. Anyway. So, yes, music, always, as I write. I can watch scripts from 20 years ago and remember exactly what I was listening to. And sometimes, nothing else will do – when *Toxic* starts playing as the excitement starts in this episode, I think it's perfect. As you know, Murray Gold is my favourite composer in the world but the music at that point in the action had to be pre-recorded, it had to be an artefact from the dying Earth, it had to be arch and fun and sarcastic and somehow ruthless. I think a lot about the ruthlessness of great pop songs. And I admire their three-minute precision – I could write forever and not come up with words as wise and succinct as 'Yester-me, Yester-you, Yesterday'. Scripts can learn a lot from the accuracy of pop."

Honoured guests and staff-children gather to watch the fireworks.

Rose is freaked out and steps out. The Doctor is about to go after her when he is scanned by Jabe.

■ The shooting script merely describes the device as 'a small, thin screen, portable DVD-size' making bleeps rather than the organic device seen on screen, suggested by director Euros Lyn.

One of the Adherents presents the Steward with an orb.

■ In the first draft, we then cut to the Moxx of Balhoon's quarters, 'a richly curtained area' with the Moxx 'being wobbled through by staff-children'. The Moxx gripes, "Unnecessary etiquette! Exhausting and futile ritual, recommend delete!" It fails to notice the orb among its gifts opening and a metal spider climbing out.

■ This is followed by a scene in a corridor of staff-children 'hissing and giggling at each other'. As they disappear, in the foreground a metal spider tic-tic-tics across the floor and slips through a grille low in the wall.

■ This is followed by a brief scene in the ducts, as the spider scuttles through the infrastructure, into the darkness...

Rose is gazing out of a window when she is joined by a plumber, Raffalo (Beccy Armory) from Crespallion. Rose is still freaked out, realising that she knows hardly anything about the Doctor.

■ As the episode was under-running due to the material with Cassandra being reduced, this scene was added and recorded on 19 February 2005. It's numbered '8A', being originally intended to follow the first scene in the Steward's office.

■ **DWM** asked Davies if he relished the opportunity to 'fix' episodes by adding extra scenes: "I don't mind adding extra scenes, I'm used to it. I've been writing for a long time, so I'm used to these ups and downs. At the time, the only thing we're all worried about is expense. Can we do this scene with one extra actor and one set? A corner of the set? And in an already expensive episode, it adds a lot more FX, with the sun in the background behind Rose, and the spiders – I was using CG elements which we'd already modelled for other scenes, but all the same, they cost. Hand on heart, I like the purity of the original script, and while I'm good at papering over the cracks, and making the Raffalo scene seem vital, it's not. If you left Rose storming out of her previous scene, and found her sitting alone in the Viewing Gallery when the Doctor finds her, then nothing would be missing. But the joy is, you get to discover a great actor – Beccy Armory is just pitch perfect. Plus, a death. I love a horrible death in *Doctor Who!*"

■ Pedantic viewers may note that Rose no longer has the gifts she acquired in the previous scene. Let's just assume she put them down somewhere, and picks them up again after this scene.

After Rose has gone, Raffalo opens a maintenance shaft, to find a small, metal spider. It is joined by three more and they drag her into the shaft...

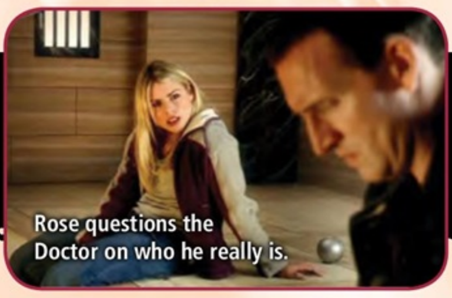
■ A small part of this scene was cut during editing. As recorded, when Raffalo first sees the spider, she says, "Who are you then, are you part of the cleaning system? Are you that upgrade they were talking about?" After the spider scuttles away, and she tells it to come back, she continues, "I didn't mean to scare you. I'm sorry, I'm just a grade H, they don't tell me anything. Hello?"

■ In the script, after Raffalo has been pulled into the shaft, we hear her cry, "Help me – oh someone help me!" And then there's a terrible cry, and then silence.

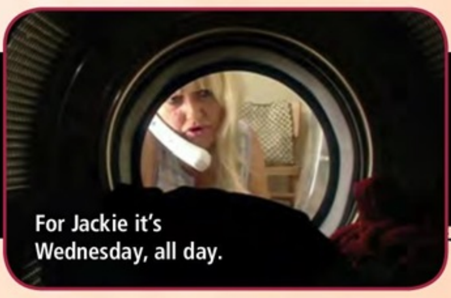
In his office, the Steward is informed that a blue box has been found in Private Gallery Fifteen and he makes an announcement asking its owner to come to his office. He doesn't notice the spider emerging from his orb.

■ The linking shot of the Platform One exterior is one of several added during post-production, not specified in the shooting script.

Rose sits in a Viewing Gallery. She talks to the tree cutting – as a spider emerges from her orb. ►



Rose questions the Doctor on who he really is.



For Jackie it's Wednesday, all day.

Platform One waits for the roasting.

Rose has a word with Michael Jackson.

◄ The Doctor walks down a corridor, where the staff-children are pushing the TARDIS away.

■ The 'Have A Nice Day' on the receipt given to the Doctor was an unscripted addition by the props department.

Deep in the ducting, the spiders are busy.

■ In the shooting script, this scene takes place after the Doctor finds Rose; it's scripted as Rose's spider hurries along the duct-space, passing a second spider digging its legs into a computerised junction box. A third spider then scuttles past, then a fourth, 'like this is a spiders' crossroads.'

■ Note the spider knocking into the camera!

The spider with Rose is scanning her hand, but hearing the Doctor, it scurries away.

■ The Doctor asking Rose if she is in there was added during ADR (additional dialogue recording).

Rose asks why all the aliens speak English and the Doctor explains that it is a gift of the TARDIS.

■ The idea that the TARDIS has a 'telepathic circuit' which can alter voice perception was introduced in *The Time Monster* (1972), while in *The Masque of Mandragora* (1976) the Doctor tells Sarah she can understand Italian because of a "Time Lord gift". The idea that the telepathic circuit is responsible for translation was established in the Virgin Books *Doctor Who: The New Adventures* novel *Parasite* (1994).

■ **DWM** asked Davies about his decision to include an explanation why the aliens speak English. "Again, that comes from thinking long and hard about the show, both as a writer and a producer, and thinking of the questions an eight-year-old would ask. And the language thing is at the top of the list. I had to tackle it, not just as a world-building task, but because it would be right at the front of Rose's mind. I'd be doing her an injustice if that question wasn't there. It didn't seem so important in the old days – I remember being surprised when it crops up in *The Masque of Mandragora*, because there's barely any need for it! I suppose most of us grew up with *Doctor Who* already on television, it was accepted, it was a given, so its rules were presumed; they spoke English, that's how it works. But when I was trying to make the show feel brand new for a young audience, then it's simply diligence, to look at that problem. The dialogue about translation could've carried on forever, cos it still vexes me; if the TARDIS translates for you, then it must alter the way you see reality, because those aliens are clearly lip-synched with the English words they're saying. So your entire perception is being played with, fundamentally. It's a huge subject which you have to skip over, even now."

Conversation between Rose and her twig is slow to get going.

Christopher Eccleston and director Euros Lyn.

The Doctor rejigs Rose's phone so that she can call her mum Jackie Tyler (Camille Coduri).

■ This scene with Jackie was intended to take place at 11am on the day that Henrik's exploded in Rose, hence her line about the syndicate. For more details, see *The Fact of Fiction* on *Rose* in **DWM** 485.

■ Due to Coduri's limited availability, this was the first scene from the episode to be recorded, as part of the first block on 7 September.

■ Jackie is watching the edition of *Gardening SOS* first broadcast on 2 October 2003.

■ The Doctor had previously boosted the Brigadier's radio with the TARDIS' 'communication circuit' in *The Three Doctors* (1972-73).

■ 'Jiggery-pokery' derives from the Scottish term joukery-pawkery; jouk meaning to dodge, and pawk to trick.

The space station shudders. "That's not supposed to happen," says the Doctor.

■ The shooting script then contains another scene not in the finished programme, of a junction box in the ducts burning and fizzing with sparks as the metal spider tic-tic-tics away, work to do...

In his office, the Steward picks up readings of something in the infrastructure and sees one of the spiders.

■ The Steward's dialogue about the other events he has hosted was added in the shooting script draft. In that script, after saying he is picking up readings, he says, "Something's crept under the security codewalls. I'm picking up... traces. I don't know, lots of them, right inside Platform One. I think perhaps we should evacuate –"

■ In the first draft, after saying that the whole place shook, the Steward continues "And if this lot decide to sue –" before seeing the metal spider. "...what the hell...?" he exclaims, crouching down to examine the spider. "What are you, maintenance..?"

The spider hits a button on the computer, causing the room's sunfilter to descend. The Steward attempts in vain to raise the sunfilter as the room is filled with burning light.

■ In the first draft, the Steward's final moments are more protracted; he runs to the door, then remembers his clipboard, runs back and grabs it, then runs to the door again to find it is sealed. He tugs and tugs (but 'part of him is still being polite'). "Excuse me!" he calls. "Someone! I say, someone! I can't open the door!" As the light streaming in reaches head level, he ducks down and scrabbles back to his desk. "Control, my sunfilter's coming down, halt all sunfilters, can you hear me, halt all sunfilters –" The light then hits the top of his desk, which bursts into flames, and the Steward screams, "Help me! Help me!" But the light keeps lowering, even as he flattens himself down, as low as he can go. The scene ends with a close-up of the Steward pressing his head against the floor...

The Doctor and Rose return to the Manchester Suite. The Doctor checks an instrument panel and finds that something has affected the engines. Jabe offers to show the Doctor the maintenance duct behind her suite and they hurry away.

■ The Moxx of Balhoon's line about a "Bad Wolf scenario" was added during ADR on 5 February 2005, after Davies had decided to make it a recurring motif during work on *The Unquiet Dead*.

■ Rose refers to Cassandra as 'Michael Jackson', the American pop star (1958-2009) who was widely rumoured to have undergone cosmetic surgery due to the radical change in his appearance and skin colour.

■ In the first draft, this is followed by a scene of the Doctor and Jabe looking into a maintenance corridor. The Doctor is 'all smiles, loves investigating'. "This is more like it," he says.

■ This scene was then extended in the shooting script draft. "Now then, Doctor," says Jabe. "That's far enough, you know full well that we're not allowed inside." "You're the one who brought me here!" protests the Doctor. "Only to look," says Jabe. "It specifically says in the guidelines, guests are supposed to stay inside the Luxury Quarter." "Oh come on, break a few rules," teases the Doctor. "I'm a royal branch of the Forest," says Jabe proudly. "I have a reputation to maintain." "And I bet that gets boring – all the more reason to come with me," says the Doctor. "Are you trying to make me a law breaker?" asks Jabe. "You must've been a sapling once," says the Doctor. "Blowing in the breeze, sneaking outside the orchard, hanging out with the bad flowers, remember what it was like? Let's have a bit of fun. Or, you can stay here and vegetate. What d'you think?" There's a pause, then Jabe smiles cheekily, inspired by him, and they head inside together. This scene was dropped during recording.

The Doctor and Jabe make their way through a maintenance corridor.

■ The Doctor refers to having been on another ship that was "unsinkable"; in the preceding episode *Rose* there was a photograph of the Doctor with the Daniels family, who he had persuaded not to travel on the *SS Titanic*, so presumably this is a reference to that ill-fated voyage. For more information on the *Titanic*'s appearances in *Doctor Who*, see *The Fact of Fiction* on *Voyage of the Damned* in **DWM** 481.

■ The final lines of this scene were trimmed during editing; in the shooting script, after Jabe asks, "In what way is that... 'fantastic'?" the Doctor replies, "Oh, I'm not one for swanning around with delegates and cocktails. Bit of trouble, just my thing." "That's a strange attitude," says Jabe. "I'm a strange man," says the Doctor.

Rose chats to Cassandra in the Manchester Suite.

■ The shooting script specifies that the jukebox should now be playing some more 'classical music': Alison Moyet's 1987 cover of *Love Letters* by Edward Heyman and Victor Young which reached Number 4 in the UK singles chart.

■ Most of this scene was cut. As scripted the scene begins with Cassandra gliding along with Rose, leading her past the display cabinets. "It's so rare for someone to take an interest in history, bless you," says Cassandra. "So much of my sweet planet has been looted, or lost." Rose then glances into the first cabinet and sees an old parchment

Jabe is intrigued to meet a member of a race that shouldn't exist.

> **"I wrote the entire story convinced that the Ark, with William Hartnell on board, was out there somewhere, offstage!"**

labelled *Magna Carta* (a charter signed by King John in 1215 to limit the powers of the crown. See *The Fact of Fiction* on *The King's Demons* in **DWM** 496 for more details).

■ "There are people who think it's just a story, to scare the children," Cassandra continues. "'If you don't behave, we'll send you to Earth'." They pass a second cabinet, where Rose sees a first edition of *Harry Potter and the Philosopher's Stone*. This 1997 novel by JK Rowling was the first instalment in the bestselling *Harry Potter* series, but its first editions are already collectors' items; mint copies of the first edition paperback have fetched over £10,000 and the hardback over £40,000.

■ "And that's what it becomes today," Cassandra continues. "A story. The final chapter." They then halt at the window – at which point we join the scene in the episode.

Cassandra explains that soon the sun will blossom into a red giant.

■ After this, another chunk of the scene was cut. "I've encountered a red giant before," sighs Cassandra. "My fourth husband had one. Oh no no no. Too funny! Oh no, Cassandra, behave!" She panics. "Oh my God, wrinkle! I've wrinkled! Ow ow ow, I can feel it, ouch, oh damn these laughter lines, I'm too witty for my own good, can you see it, can you see it?" "Where?" asks Rose. "Left eye, left eye, help me!" says Cassandra. There's a tiny crease in her left eye. Her Surgeons run forward. "It's just a tiny little line – " begins Rose. "Cut it out, cut it *out!"* demands Cassandra, and the first Surgeon whips out a scalpel and cuts the stretched skin at the edge of the frame, parallel with the eye. "Moisturise me, moisturise me!" snaps Cassandra. "I told you it was getting hotter!" The second Surgeon sprays her, as the first Surgeon cuts a flap of skin loose. "Stop wasting time," says Cassandra. "Pull it! Pull!" The first Surgeon tugs on the skin, like tough elastic, and there is an awful creaking, stretching noise. "Ohhhhh that's lovely," sighs Cassandra. "Ohhh you big strong man. And a bit more. Pull it! Ohh!" The first Surgeon then whips out a little staple-gun which bolts the skin to the frame with a *chunk*! and Cassandra recovers, like she rather enjoyed it. "Oh thank you. Oh that's better. Ohhh yes. Moisturise me!" The Surgeons spray her, then retreat to their positions. "Now where were we?" asks Cassandra. "I've completely forgotten," says Rose. "Oh look," says Cassandra. "You see, that's where I used to live, when I was a little boy. Down there."

■ Cassandra says her parents had a house on the side of the Los Angeles Crevasse; Los Angeles is close to the San Andreas Fault tectonic boundary, which is overdue a rupture. Presumably the crevasse is part of the Classic Earth, restored by the National Trust.

Rose asks Cassandra, "The human race, where did it go?"

■ Another small cut was made; as scripted, Cassandra's reply is, "Everywhere. The colonists, then the imperialists, then the great Space Arks." The reference to Space Arks is a nod to the earlier adventure featuring the destruction of Earth, *The Ark* (1966), in which the entire population of the planet takes flight in a vast spaceship bound for Refusis II.

■ **DWM** asked Davies about this reference: "I loved tying it into *Doctor Who*'s history, and it's a shame that line got lost. Actually, all these years later, I forget what was cut and what wasn't – if you'd asked me, I'd have sworn that line was still in! But there wasn't just a tiny part of me worried about contradicting *The Ark*, there was a *huge* part! So I don't think it does contradict it at all. I wrote the entire thing convinced that the Ark, with William Hartnell on board, was out there somewhere, offstage. That's partly why I gave this story a daft, futuristic date, because I imagined that the Ark simply had a different calendar, with its 57th Segment of Time. Like Satellite One is the United Nations of the year five billion, and the Ark is North Korea, they've just gone off and done their own thing. But both stories are actually happening at the same time. With a good telescope, Chris could have waved to Bill. There's a line in the sand, though – I remember thinking quite definitely that the Doctor should not refer to his presence elsewhere. If he says 'I've seen this before' then, quite apart from that being a cryptic line to 99% of the viewers, it robs the setting of its thrill. It should feel new, wild, exciting, not like a repeat for the central character. Also, why would he say that to Rose, anyway? That's a fourth wall mutter to the audience, not a genuine line to his companion. So that stayed out. But he's thinking it!"

■ The progression of Earth's future history from colonists to empire-builders had been charted in stories such as *Colony in Space* (1971),*The Mutants* (1972) and *Frontier in Space* (1973) and continued to be developed in the subsequent adventures *The Long Game* (2005) and *Bad Wolf/The Parting of the Ways* (2005).

Cassandra explains that she is the last pure human. The others "mingled".

■ Another small cut; as scripted, Rose asks, "What does that mean?" and Cassandra replies, "With other species. Apparently they're even allowed to marry." We later see an example of such a relationship in *Gridlock* (2007) with Thomas Kincade Brannigan and his lovely wife Valerie.

Cassandra suggests that Rose could be flatter.

■ Another tiny cut; Cassandra says, "And my surgeons are the best."

Rose tells Cassandra that *she* is the last human being, because Cassandra is not human – she's just lipstick and skin. She walks off, observed by the Adherents.

As they continue through the maintenance corridor, Jabe tells the Doctor she knows where he is from, and that she is sorry. The Doctor wipes away a tear.

■ The shooting script doesn't mention the Doctor's tear, just that he is 'wild, hollow, wretched'. The shots of the Doctor face-on were recorded during *The Unquiet Dead* using a greenscreen backdrop.

The Doctor and Jabe emerge into the ventilation chamber.

■ The chamber is described in detail in the shooting script; there are three fans '50ft in diameter; each blade roughly 25ft, swooshing round on a massive scale. The three fans are connected through the central pivot, all three strung along a thick metal rode. The pole spans a metal-walled, Death-Star-type chasm; the fans are suspended above a drop which sheers away into darkness far below. Underneath all three fans is a thin white bridge, stretching across the chasm. The lowest point of the blades slices above the bridge by about an inch.'

■ In the shooting script, this scene ends with a glimpse of a spider on top of the connecting rod.

Rose is ambushed by the Adherents and knocked unconscious.

■ As scripted, this scene takes place immediately after Rose speaks with Cassandra; it may not be entirely clear (it took this writer ten years to realise), but the Adherents attack Rose because they are controlled by Cassandra, who is taking revenge on Rose after her insult.

In the ventilation chamber, the Doctor spots a spider and Jabe uses her liana to catch it. The ►

◄ Doctor realises the spiders have sabotaged the station and the temperature is about to rocket.

The guests gather in the Manchester Suite, and Cassandra selects a "traditional ballad" from the jukebox – *Toxic*.

■ Written by Cathy Dennis, Christian Karlsson, Pontus Winnberg and Henrik Jonback, *Toxic* was a Number 1 hit for Britney Spears in 2004. It was never actually released as a 7" vinyl single, so the record seen in the programme was mocked up by the props department.

■ In the shooting script, the Moxx complains, "Has anybody witnessed the personage of the Steward? Where is he?"

■ In the first draft, this is followed by two scenes cut from the shooting script. In the first, the Doctor and Jabe emerge from the maintenance corridor and belt down the corridor, past a staff-child offering canapés. The Doctor stops, runs back, and eats a canapé. "Starving," he says, before running off again.

■ In the second cut scene, Cassandra glides past the Face of Boe in the Manchester Suite. "Sweet Face of Boe, if you see that Rose-creature, keep her far away from me. The girl's a fantasist..." The Moxx then trundles into the foreground, much vexed: "Absence of Steward questioned! Steward necessary! Steward vital!"

The Doctor discovers that the Steward has been killed – and that another sunfilter is due to descend. In a Viewing Gallery, Rose is woken up by a computer voice repeating, "Sunfilter descending."

The Doctor rushes to the Viewing Gallery, but the door is locked. Jamming his sonic screwdriver into a computer panel, he manages to make the sunfilter rise again in the nick of time.

■ Additional cries of, "Let me out!" and "The lock's melted!" were added during ADR.

The Doctor tells Rose to stay where she is and runs off.

■ Rose's reply, "Where'm I gonna go? Ipswich?" is a reprise of a line from Davies' BBC serial *Dark Season* (1991).

Jabe confirms that the spiders have infiltrated the whole of Platform One and informs the guests that the Steward is dead.

■ In the shooting script the staff-children wail, and Cassandra says, "Oh, shut them up, someone."

■ In draft one, the Moxx asks, "Saboteur identity?"

The Doctor reprogrammes the spider he caught and sends it back to its master – the Adherents of the Repeated Meme. But the Adherents are just remote control droids, as the spider's real master is Cassandra! She threatens to moisturise the Doctor – with acid!

■ In the first draft, Cassandra gloats, "Bubble all you like, Face of Boe, I'm in charge now."

Cassandra explains that she had intended to manufacture a hostage situation for the compensation money.

The mysterious Adherents of the Repeated Meme.

> **"I took a perverse delight in saying that the new companion is strong... and then tying her to the railway lines!"**

■ In the first draft, Cassandra explains, "Flatness costs a fortune, I need a complete skin transplant. I've got teenagers at home waiting to be peeled." This was changed to, "I'm growing clones in my cellar, they're just waiting to be peeled," in the shooting script, then the line was cut as part of the general reduction of Cassandra's dialogue.

■ In the first draft the Moxx then exclaims, "Arrest her! Imprisonment!" to which Cassandra replies, "Enough of your male fantasies."

Cassandra has a back-up plan. She's bought shares in everyone's rival companies which will triple in price as soon as they're dead. The spiders explode and the space station's forcefields deactivate.

■ The scene of Rose in the Viewing Gallery and the shot of her through the exterior windows were unscripted additions made by the director.

Cassandra teleports away with her two Surgeons. The only hope now is to use the system-restore switch. The Doctor runs off to look for it with Jabe, hurrying through the maintenance corridor as the computer repeats, "Earthdeath in two minutes," and, "Heat levels critical."

■ The first draft of the script now differs quite dramatically from the broadcast episode, as there is a screech of grinding metal, and the Doctor and Jabe look back to see the visible part of the Luxury Area corridor beginning to tilt. "What's happening...?" breathes Jabe. We then cut to the Viewing Gallery, where Rose is standing, looking out to Earth – and she stumbles, as the room pitches forward. In the Manchester Suite the guests lurch as the room tilts; a tall cabinet falls and shatters and the ostrich egg rolls across the floor towards the window. In the Viewing Gallery, Rose is now holding onto a handrail as the room continues to tilt. In the Manchester Suite, the floor is now at 45 degrees. The Face of Boe slides past, roaring, followed by the jukebox. In the maintenance corridor, the Doctor and Jabe watch, horrified, as the maintenance corridor stays fixed while the Luxury Area corridor outside pivots around to 45 degrees, 50, more... "It's venting heat," the Doctor explains. "The whole thing's falling apart –"

■ We then cut to an FX shot of the space station, showing the scaffolding section remaining in place while the central rod section containing the Luxury Area slowly revolves, the windows turning down towards the Earth below: 'Aerials and spindly metal arrays just out of the rod, exaggerating the effect of the turn'.

■ Back in the Viewing Gallery the room is turning so that the back wall behind Rose is rising up to become the ceiling, and the window, facing Rose, is slipping under to become the floor. Rose holds onto the handrail – which has now become a ceiling rail, leaving her swinging above the window! The Manchester Suite is now at 90 degrees, and the window is now the floor, with the guests spread across the glass, flailing as objects from the room pull free of their moorings and fall on them. In the Viewing Gallery, Rose is still hanging on – as below her the whole window is filled with the perfect blue of planet Earth! The Doctor and Jabe enter the ventilation chamber – as in the Viewing Gallery, Rose finally lets go of the rail and falls, landing with a smack on the window. Looking down, she sees the British Isles right

The Doctor disarms the Adherents!

Cassandra sets her attendants on the Doctor.

Cassandra feels the heat.

The Doctor and Rose arrive back on Earth for chips.

WHERE ELSE HAVE I SEEN...?

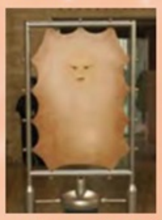
SIMON DAY (1967-)

Steward
Other *Doctor Who* appearances: *Face the Raven* (2015) as Rump.
Other TV appearances include: *Red Dwarf: Holoship* (1992) as Randy Navarro; *Being Human* (2010) as Alan Cortez; *Sherlock: The Hounds of Baskerville* (2012) as Major Barrymore; *Victoria* (2016) as Lord Chamberlain.
Film appearances include: *Pudsey: The Movie* (2014) as Reverend Treeboys; *DxM* (2015) as Assessor.

YASMIN BANNERMAN (1972-)

Jabe
Other *Doctor Who* appearances: *Damaged Goods* (2015, Big Finish Productions) and *So Vile a Sin* (2016, Big Finish Productions) as Roz Forrester; *Torchwood: They Keep Killing Susie* (2006) as Swanson.
Other TV appearances include: *Hollyoaks* (1995-97) as Maddie Parker; *Red Dwarf: Back in the Red Part 3* (1999) as First Ground Controller; *Cold Feet* (2000) as Jessica Barnes.
Film appearances include: *Maybe Baby* (2000) as Melinda; *Killing Me Softly* (2002) as Joanna.

ZOË WANAMAKER (1949-)



Cassandra
Other TV appearances include: *Baal* (1982) as Sophie; *Edge of Darkness* (1985) as Clemmy; *My Family* (2000-11) as Susan Harper; *Agatha Christie's Poirot* (2005-13) as Ariadne Oliver; *Mr Selfridge* (2015) as Princess Marie.
Film appearances include: *Harry Potter and the Philosopher's Stone* (2001) as Madame Hooch; *Five Children and It* (2004) as Martha.

JIMMY VEE (1959-)

Moxx of Balhoon
Other *Doctor Who* appearances: *Aliens of London* (2005) as Space Pig; *Attack of the Graske* (2005) and *The End of Time* Part Two (2010) as the Graske; *Voyage of the Damned* (2007) as Bannakaffalatta; *The Caretaker* (2014) as the Skovox Blitzer; *The Sarah Jane Adventures* as the Graske in *Whatever Happened to Sarah Jane?* (2007) and *The Temptation of Sarah Jane Smith* (2008); as Korst Slitheen in *Revenge of the Slitheen* (2007) and Nathan Slitheen in *The Lost Boy* (2007); as Chris Slitheen in *The Gift* (200) and the Groske in *Death of the Doctor* (2010).
Film appearances include: *Harry Potter and the Philosopher's Stone* (2001) as goblin; *Pan* (2015) as Lofty; *Star Wars Episode VIII* (2017) as R2-D2.

below her. Meanwhile in the Manchester Suite the Moxx is starting to melt, oozing out of his bowl, and the Face of Boe is beginning to boil...

■ "It was all kind of being rewritten as we went along..." Davies told Toby Hadoke in his *Who's Round* podcast in 2013. "All the way through production they were saying, 'Yes we can do this, yeah we can make the floor tilt,' and then like a week before [recording], it was, 'No, that's the one thing that's breaking the budget.' So it's *slightly* unexciting now in that Billie's trapped with breaking glass – and acting her heart out – but imagine if she'd been *on* the glass..."

■ Davies scripted two more scenes to compensate for the episode under-running due to Cassandra's material being reduced. We see Rose back in the viewing gallery (though the script notes that she is pressed up against a blackened wall and the scene can be shot tight, so no expense is needed). Then, suddenly, her mobile rings! She answers it, overjoyed. "Mum!"

We then intercut with Jackie in her kitchen, piled up with damp food cartons, the fridge and freezer both wide open. "No, listen," she says. "I won't keep you, but I switched the freezer off by mistake, it's all defrosted, so we're having a mixed bag tonight, I've got paella and beefburgers and that tex-mex thing – " "Never mind that, it doesn't matter," Rose interrupts. "Don't have a go at me!" says Jackie. "If you labelled those plugs like I said then I wouldn't be in this mess! All I'm saying is, don't have a big sandwich cos there's plenty for your tea. Now off you go, I won't keep you – " "No, don't hang up!" says Rose. "Mum? You still there?" "You get back to work, go on," says Jackie. "No, but I'm not... I mean, I don't have to..." begins Rose, helpless. "Thing is, you don't have to rush off, you could just... stay on the line. Talk to me." "Oh I like that!" exclaims Jackie. "Every time I phone up, you haven't got time, now all of a sudden you're begging. Well excuse me, I'm not hanging on your every word, I'm a very busy woman – I'll see you tonight – " and hangs up. "Mum – ?!" says Rose, but there's no-one there. Then the computer voice repeats, "*Warning, abandon ship. Warning, abandon ship...*" This scene was never recorded, but the idea of a companion calling home to speak to her mother when in dire peril would later be used in *42* (2007).

The Doctor and Jabe return to the Ventilation Chamber. The system-restore switch is at the other end of the bridge, the other side of the three fans!

■ When asked in **DWM** 360 why the switch was located in such an inaccessible spot, Davies laughed: "It's because... the architect... was mad! It's pure *Galaxy Quest* – that film understands fans so well. That corridor full of hammers, for a fanboy, is a piss-take [...] but for a normal, happy viewer, it's actually one of the most exciting sequences in the film. [...] In *Doctor Who*, there's that some knowingness. It's there in the Doctor's 'And guess where the switch is?' It's a big wink at the audience – but, crucially, it's still exciting. It's *very* exciting."

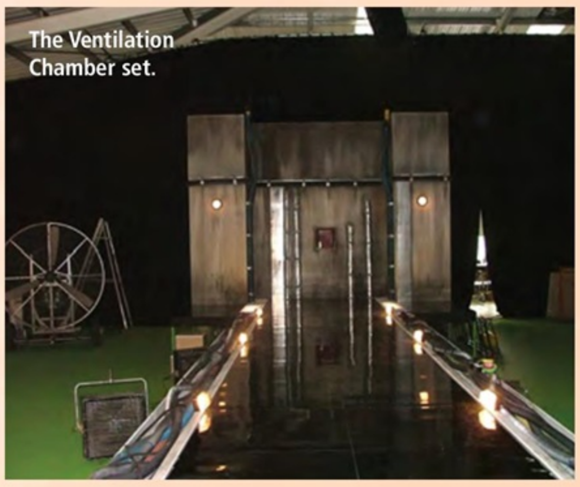
The Doctor finds a lever which slows the fans. Jabe holds the lever as the Doctor faces the first fan.

■ In the first draft, this scene is followed by another FX shot in which the sun flares and the Earth begins to change, 'bursting into blisters of red fire, which spread across its surface. The atmosphere peels away, strips of thin gas, gone. The seas boil into steam.' We then cut to the Viewing Gallery where Rose sees the British Isles disappear in flames!

In the Manchester Suite, the window begins to crack and the Moxx declares, "We're going to die!"

In the Ventilation Chamber, the Doctor makes it past the first fan.

In the Viewing Gallery, the window cracks and Rose dodges the beams of light as they blaze through.



The Ventilation Chamber set.

■ This scene combines all the material from four scenes in the shooting script; scenes 49, 53 and 55 all involve Rose sitting pinned against the back wall, terrified as the window begins to crack 'with the awful sound of icebergs breaking' and scene 57 is when 'solid light' begins to stream through the glass.

■ In the first draft, Rose is transfixed as beneath her the whole of planet Earth is roasting. We then cut to the Doctor preparing to step through the second fan, then cut back to Rose as there is a terrible *crack!* Rose is jolted as the entire floor buckles down, just an inch, because the glass is starting to give. "Oh you're kidding," she sighs.

As the heat levels reach critical, the Doctor steps through the second fan.

In the Manchester Suite a beam blasts through the cracking window, vaporising the Moxx.

In the Viewing Gallery, Rose dodges more rays of light.

■ **DWM** put it to Davies that placing Rose in helpless peril was more like something from the series' twentieth-century run: "You see, I love the fact that Rose adopts such a traditional role here. I do take a perverse delight in this sort of thing – to announce that the new companion is strong and independent, and then tie her to the railway lines. It's absolutely deliberate, I can see myself enjoying it. But seriously, characters move through a story in ways that are greater than plot. Plot-wise, yes, she's locked in a room and screams, wonderfully. But actually, in this episode, Rose is the first companion to question translation on her first journey, she experiences culture shock, she overcomes that, she sees the Earth die, and she's the only person who can get through to the last surviving Time Lord in his grief. And she solves that with chips. Her role is enormous. In the end, the railway lines are just props, Rose's story is so much bigger."

Jabe bursts into flames and the blades speed up. The Doctor closes his eyes and steps through the third fan. He raises the shields.

■ This section was slightly reworked in the edit; in the shooting script after the moment where Jabe dies there is a single scene of Rose 'pressed right up against the wall' trapped between the shafts of ►

◄ light, followed by a scene of the Doctor attempting to step through the third spinning fan but jolting back. We then see a close-up of Rose about to die (this scene appears in the finished episode, but after the Doctor raises the shields) before the scene where the Doctor steps through the third fan.

Platform One's shields are restored as the Earth explodes.

■ In the shooting script: 'The planet scatters violently into chunks of rock and clouds of gas, spiralling in all directions. Debris flies around Platform One. But it remains untouched, safe behind its shields.'

In the Viewing Gallery, the glass is repaired, much to Rose's relief.

■ In the first draft this is followed by an FX shot of the station as the rod of the Luxury Area revolves back to its normal position.

The Doctor pauses in the ventilation chamber to look down at Jabe's remains.

■ The shooting script specifies that 'he looks down (though camera does not), smoke rising from Jabe'.

Rose returns to the Manchester Suite, where the guests are recovering from their ordeal.

■ In the first draft the staff-children cool down the Face of Boe by tipping cold water into its tank and the Moxx has tragically melted: 'The staff-children hold up loose handfuls of blue fat, and weep.'

■ In the shooting script, the 'staff-children have gathered around the Moxx of Balhoon's cushion. It's charred. They tip out the Moxx, just dust. The staff-children wail and lament.'

■ Davies did consider bringing back the Moxx, or rather his brother, the Jixx of Balhoon, as part of an alien conference planned for *The Stolen Earth* (2008) along with 'The Sisters of the Wicker Place Mat', producer Phil Collinson's nickname for two of the more budget-conscious aliens from *The End of the World*. The first draft of script for *The End of Time* Part Two (2010) suggests that the alien bar should feature Mr and Mrs Pakoo but sadly they did not make it to the finished episode.

Lute and Coffa, members of the Forest of Cheem.

The Doctor returns and informs Lute and Coffa of Jabe's death. Then he smashes open the ostrich egg to reveal a teleportation field, which he reverses. Cassandra reappears, mid-anecdote.

■ In the shooting script, Cassandra's line continues, "All helpless and bleating and..."

Cassandra remains defiant...

■ Another cut was made to Cassandra's dialogue, which was originally scripted as, "Take me to court then, Doctor, and witness the effect of beauty upon the legal system. Oh, I will dazzle them! Charm the sternest jury! Seduce the stiffest judge. You stand in court, and watch me smile and cry and flutter –"

...but in the raised temperature, her skin begins to dry out.

■ More tiny cuts; originally she said, "Oh dear God, have pity! Moisturise me! I'm too dry!"

Cassandra cries out, "I'm too young!" – and then her skin snaps.

■ And 'an eyeball goes flying over Rose's shoulder' according to the shooting script.

■ Fear not – Cassandra lives! Her brain survives, and her eyes can be salvaged from a bin, for her to take her revenge on the Doctor in *New Earth* (2006).

■ And fear not Boe fans! A younger Face can be glimpsed in *The Long Game* (2005), and he returns in *New Earth* and *Gridlock*. (We also *may* discover his true identity in *Last of the Time Lords* (2007).)

The guests depart, leaving the Doctor and Rose alone looking out onto the remains of the Earth.

■ In the first draft – where Rose did witness the destruction of the Earth – Rose simply says, "I saw it happen. The end of the Earth. It just..." before the Doctor takes her hand.

The Doctor returns Rose to Earth in her own time.

■ The shooting script has the TARDIS landing in an alleyway, and gives the location as Piccadilly Circus, though the location is not identifiable in the broadcast episode.

■ We see a vendor of *The Big Issue*, the magazine launched in 1991 to provide a source of income for homeless people.

The Doctor tells Rose that his planet was destroyed in war, and now he is the last of the Time Lords, travelling on his own because there is no-one else. "There's me," says Rose, and they go for chips.

■ Davies' original treatment for the story described it as being about Rose's journey. **DWM** asked him how the episode had shifted to becoming more about the Doctor: "The swing towards the Doctor and his mysterious past came about only as I started the actual writing of the show, as opposed to developing it – if you look at the initial series outline which I presented to the BBC, it doesn't even mention the Time War. That's often the way – I recently read the initial pitch document for *Fringe* and it doesn't mention the parallel worlds which became the series' spine, because they hadn't thought of it yet! Initially, at treatment stage, I made Gallifrey absent so that I could ignore it. But when you're writing, when you're doing your job properly and getting into a character's head, then that past is going to be huge for the Doctor. I'd intended a continuity-free series, yet I'd intended a series in which the lead character was more emotional and pivotal than ever before, so those two things are caught in a marvellous battle. The very thing I'd intended to ignore, I needed centre stage.

"Problems like that become exciting, they give the writing energy, so I just let it happen. And then, if you're writing well, everything triggers everything else – the Earth's destruction was just an exciting setting at first, a statement of how bold we were going to be. But then that loss becomes relevant to the Doctor's loss, and weaves its way into the story... That's not planned, as such, that's just writing, that's what happens. And that's what doesn't happen if you don't write well." **DWM**

> **"I purposely made Gallifrey absent – but the very thing I'd intended to ignore, I needed centre stage."**

The Face of Boe is a bit grumpy, without hot water.

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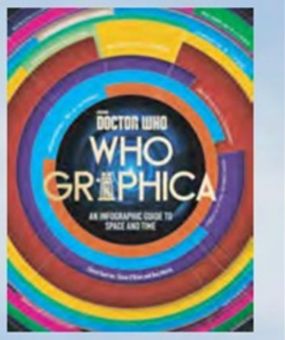

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MISSING IN ACTION!

FIRST BROADCAST
16 March – 20 April 1968

Fury from the Deep

One of the missing jewels from the Second Doctor's era is this soapy six-parter from 1968...

REVIEW BY **PATRICK MULKERN**

F*ury from the Deep exists!* Well, that's a headline every fan would love to see. But in a way, *Fury from the Deep* does still exist. It exists in the minds of a lucky few – a dwindling few – now in their 50s or older who watched this six-part *Doctor Who* serial on BBC1 in 1968. (You may of course be slightly younger and caught it when it was shown later in other countries.) I have two friends who are not fans but followed the programme religiously in the 1960s. Both said something along the lines of: "Oh, the one with the seaweed! That was the best. I'd love to see that again – can I borrow the DVD?" Picture their dismay when I told them the videotapes had been wiped long ago. One friend recalled: "When the girl [Victoria] was trapped in a room and this slimy thing attacked her through a vent – that scared the s*** out of me." *Fury from the Deep* is the one story still vivid in their memories.

It lingers in mine too, having formed part of my initiation to *Doctor Who* as a small child. I have my little sister to thank. She'd just come into the world in the spring of 1968 and, for my parents' sanity, I was farmed out on Saturday afternoons to my grandparents further up the road. In their house, *Doctor Who* was a staple of the teatime schedule. My granddad had enjoyed it since 1963 and steeled me to watch. Sadly, I remember nothing of frenzied seaweed or gushing foam. Nothing of impeller shafts or gas-breathing bad guys.

What I do recall clearly are the helicopter sequences in the last two episodes (and another key moment I'll come to later). The Second Doctor (Patrick Troughton) in his bobble hat and Jamie (Frazer Hines) in his kilt, such a peculiar and likeable duo in the eyes of a child, were heading out to sea in a chopper to rescue Victoria (Deborah Watling). I can picture their descent in Episode 5 towards the cluster of eerie sea forts that were doubling as gas rigs; then the following week the madcap ducking and diving as the Doctor battled comically with the controls as they made their escape.

Eighteen years later in 1986 (crikey, that is now 30 years ago!) I interviewed *Fury's* director Hugh David for **DWM**. A charming, energetic man, he enthusiastically recounted this escape sequence, virtually re-enacting it for me in the living room of his large house near Windsor. If you were impressed by *The Enemy of the World* (1967/68) and the way that director Barry Letts used one helicopter to elevate the action, well a few months later Hugh David had two choppers at his disposal. Two! Imagine the expense and insurance worries of that nowadays. He described it as "the most spectacular flight I've ever seen" as, hanging out of one helicopter, he and cameraman Ken Westbury filmed the second pilot flying under the forts and between their catwalks. He explained how they'd even achieved a loop-the-loop in editing.

So proud was Hugh of this film sequence that he'd actually hung on to it all those years. My eyes must have bugged out. An action-packed, four-and-a-half-minute chunk from a missing episode! A thrill I recalled from my infancy. But could he lay his hands on it...? All he'd located prior to my arrival was the sound reel. "Just a lot of noise." Where was the picture reel? In the weeks that followed I phoned to check if he'd had any joy. He even visited Marvel HQ in Bayswater to have his portrait taken by **DWM** art editor Steve Cook. But it was always a no. He sounded as frustrated as I was.

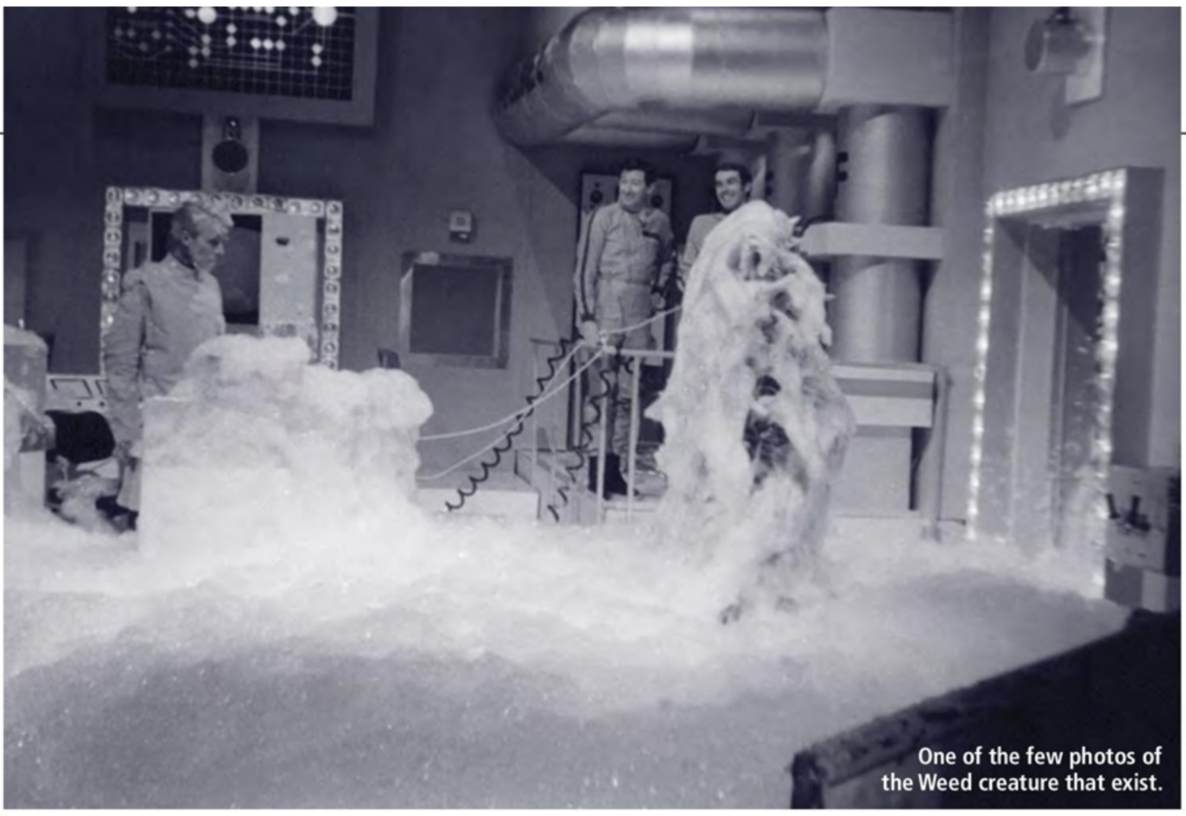
Shockingly, this lovely man died of a heart attack the following year (aged just 62) – and I was hardly likely to pester his grieving widow about an old film can that might be mouldering in her loft. (Incidentally, Hugh David was married to Wendy Williams, well known to *Doctor Who* fans as Vira in *The Ark in Space*, 1975.)

In 1986 he'd also offered me two photos from the location filming but – believe it or not – I turned him down. Yes, I know, I know! But when he fished them from a drawer, they were crinkled, a blur of froth and foam with a helicopter barely perceptible beyond. **DWM** back then would not have printed them.

A shame because when I came into fandom in the late 70s there'd been so little reference material for *Fury from the Deep*. A clutch of black-and-white photos depicted the three regulars on the beach at Margate. Once in a while *Blue Peter* would show the only surviving clip: the police box spinning through the sky and settling on the surface of the sea (still one of the strangest TARDIS 'landings'). And a ropey bootleg recording of the soundtrack was on the fan circuit. Almost unintelligible. That was all we had.

Then, gradually, *Fury from the Deep* drifted back to us like flotsam washed up by the tide. Intriguing colour photos of the location filming surfaced. Miraculously, a full set of telesnaps (some 60 off-screen stills from

ILLUSTRATION: BEN WILLSHER



One of the few photos of the Weed creature that exist.

© LEN HUTTON

> **'We can only wonder how effective or risible the seaweed monster was – the photographs we *do* have are unclear.'**

each episode) was unearthed in the BBC Written Archive. (Hugh David would have loved to see those. He'd only retained "minisnaps", as he called them, from his first serial, *The Highlanders*, some of which he let **DWM** publish.) A "crystal-clear" soundtrack came to light. Then actual footage turned up: behind-the-scenes colour cinefilm from the final episode... Black-and-white out-takes from the shoot at Ealing Film Studios... Strangest of all, snippets that had been cut by censors in Australia: random flashes of thrashing weed and foam; the villainous Robson abducting Victoria; and – joy of joys – a clip from Episode 2 that's nearly a minute long. By luck, it's also one of the most disturbing moments in the history of *Doctor Who*.

Two gas company maintenance men, the supremely sinister Mr Oak and Mr Quill, enter the boudoir of Maggie Harris. Then, in a brilliantly intercut flurry of shots, their blackened mouths open and they gas her into unconsciousness. For many fans this has become, by default, their key memory of *Fury from the Deep*. Their entry point. It's a great one and an odd one.

Oak and Quill are now the poster boys for the story, despite playing a relatively small part. They were envisaged by writer Victor Pemberton as a warped version of Laurel and Hardy. To my mind they're kissing cousins of Julian and Sandy, the camp duo played by Kenneth Williams and Hugh Paddick in *Round the Horne*, the 1960s BBC radio sketch show. Bona Gasmen! Quill even looks like a pallid, etiolated Paddick. And come on, Oak and Quill have to be a gay couple. If not *Doctor Who's* first. Some people's money is on Penley and Storr, the bearded, bickering cohabitees in *The Ice Warriors* (1967).

Disconcertingly – and it's easy to miss at first – Oak (John Gill) is the only one who speaks; the terrifying Quill never does. He's the face of *Fury* but never utters a syllable in the entire story. Throughout his career, Bill Burridge who played Quill was mainly a supporting artist, an extra, and had several uncredited roles in *Doctor Who* (a priest in *The Underwater Menace*, a coven member in *The Dæmons*). But, eyes bulging, gob agape, he made his mark here more than in any other role. Hugh David cast him again five years later as a copper in BBC2 drama *Lord Peter Wimsey*. The gruesome twosome vanish from the fray in Episode 5, but I like to imagine them going on to have many further Bona Adventures.

WRITTEN BY Victor Pemberton
DIRECTED BY Hugh David

STARRING

Patrick Troughton	Dr Who
Frazer Hines	Jamie
Deborah Watling	Victoria
Victor Maddern	Robson
Roy Spencer	Frank Harris
June Murphy	Maggie Harris
John Abineri	Van Lutyens
John Garvin	Carney
Hubert Rees	Chief Engineer
Graham Leaman	Price
Richard Mayes	Chief Baxter
Margaret John	Megan Jones
Brian Cullingford	Perkins
Bill Burridge	Mr Quill
John Gill	Mr Oak
Peter Ducrow	Guard

We've come this far and I guess many of you may not be *au fait* with the storyline. Who better to encapsulate it than its director? "The basic story was extraordinary," Hugh David told me in 1986. "There was a natural gas platform in the North Sea, not far off shore, with the gas piped to an installation on land, a poor man's James Bond sort of base. Unfortunately, some evil force, this seaweed, had taken over the platform and was working its way up the pipes, almost like ivy choking a tree, and transmuting people into seaweed-like figures."

We can only wonder how effective or risible the seaweed monster was. The photographs we *do* have are unclear. It's a blur in the telesnaps but features in the footage mentioned earlier, although little of that was transmitted. Perhaps it was just a bit... silly. A chap in a sack with two sleeve sections to flail around, the whole shebang festooned in fronds. It could easily be a monster from *Lost in Space*. Maybe in the heat of the action, it was sold so well by the actors, shot tightly by Hugh David, that it really was rather marvellous and alarming. I keep saying 'it'; there wasn't just one. Hugh spoke of "the seaweed figures that were going to appear behind the perspex and smash their way through". Indeed in the climax, another monster appears on a monitor and, in a flurry of dialogue, Jamie says, "Doctor, how many is there? I thought there was only the one." This is an ad-lib from Frazer Hines and not in the camera script.

Fury certainly sounds good and with effort we can piece together how it looked. The dilapidated sea forts are grim and forbidding but in no way suggest they're part of a functioning gas rig network. The refinery compound of ESGO (presumably Euro Sea Gas Organisation) is also quite drab, with consoles and panels that place it only in the very near future. No date is specified. The Harrises' quarters are said by Maggie to be in the vaguely Orwellian "married block 420"; their home decor is semi-futuristic, with octagonal motifs in the windows, doors and ghastly stencil patterns on walls and kitchen units.

Pemberton peoples his piece with well-drawn characters. Chief Robson, in charge of the compound, is a horrible little man, snarling at everyone for several episodes before finally cracking under pressure. In a period bristling with hysterical base leaders (Cutler in *The Tenth Planet*, Clent in *The Ice Warriors*, Bennett in *The Wheel in Space*), he's one of the more interesting because he develops and shows a mellower side. The role offers chewable gristle for Victor Maddern, an actor who was bagging lead roles as hard-boiled cockneys in BBC plays in the 1960s and for many years was a straight man to comedian Dick Emery.

Almost as bilious as Robson but open-minded is Van Lutyens, an adviser from the Dutch government (the first of four *Who* roles for John Abineri). He stands up to the Chief, braves the horror lurking deep in the impeller shaft and vanishes in Episode 4. At the end of the serial, we're told he's survived the Weed but he doesn't make the curtain call.

The Harrises are a drippy pair – that rare item in *Who*, a married couple. Mr Harris (we never learn his first name; wife Maggie only ever calls him "darling") is Robson's second-in-command. In another clash of personalities, Robson, who grafted for four years out on the rigs without returning to shore, sneers at willowy Harris and his "crummy little university" credentials. In the telesnaps, actor Roy Spencer looks older than Harris is written on the page.

Maggie is a thankless role but actress June Murphy deserves an award for endurance. ►

Scary Mr Oak and Mr Quill!

Robson is under the influence...

In the fantastically unsettling Episode 3 cliffhanger, she walks in a trance into the sea until she's submerged. In February! “It was freezing,” said Hugh David, and because the sea was so shallow, “I had to shout to her to walk on her knees, then go down on her hands and knees, and then duck her head under.” With the shot in the can, the hardy Murphy was whisked back by helicopter to the hotel and a hot bath. (She would return four years later, with blonde hair, as Jane Blythe, in that other maritime classic, *The Sea Devils*.)

The triumph, though, is Megan Jones, the diminutive board director who struts in during Episode 4 to take control of the crisis. There's an admirable run of strong women in late-60s *Who* and she's one of the smartest; brusque, authoritative, nobody's fool. She listens to and quickly places her faith in the Doctor. The actress Margaret John is magnetic. I remember her for later roles in *Crossroads* and *The District Nurse*; she was also the gran in *The Idiot's Lantern* in 2006 and nympho neighbour Doris in *Gavin & Stacey*.

I long to see the scene in Episode 5 when Megan barges into Robson's cabin to talk some sense into him. By this point he isn't just unhinged; he's delirious and under the influence of the Weed. They're old friends; maybe once they were even closer. She's desperate to get through to him and is, by turns, bossy and empathic. After five weeks, we learn Robson's first name when she calls him John. It instantly humanises him, just as he is being dehumanised. This intense moment lets Maddern display vulnerability. (“Help. Help me, Megan.”) We almost feel sorry for him. It also exemplifies the psychological unease that permeates the story, and crystallises in one instant his loss of authority, loss of self-determination and blind fear of the unknown.

The storyline is deftly structured. Peaks in action, spikes in terror often occur mid-episode, leaving the cliffhangers mostly concerned with distilling mood and tension. Episode 2 ends with Van Lutyens forcing Robson to accept there's something alive in the pipeline. As the Weed's thumping ‘heartbeat’ increases, the Dutchman murmurs: “It's down there… in the darkness… in the pipeline… waiting…” Episode 3 concludes with Maggie and Robson both possessed, on the shoreline. “You know what you must do,” she tells him impassively, before wading into sea. Episode 4 closes as the Weed finally reaches the pipeline viewing hatch. While everyone else cowers, the Doctor steps gingerly towards it: “The first part of the invasion… It's begun. The battle of the giants.” Episode 5 reveals Robson in a room surging with foam. He calmly whispers: “Come in, Doctor. We've been waiting for you.”

HOW YOU CAN EXPERIENCE THIS ADVENTURE…

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The Episode 1 cliffhanger is ostensibly the standard companion-in-peril scenario, as Victoria is assailed by seaweed, but Hugh David's camera script indicates we should also see the Doctor and Jamie's panic and various people's reaction shots as “we intercut between all available sets as Victoria's cries for help reverberate around the building”. Watling's pre-recorded screams add a level of disorientation and ramp up the psychodrama.

I've always been in two minds about Victoria. I developed an antipathy towards her during decades of listening to Watling's shrill delivery and piercing screams. I've softened that view as more of her episodes have emerged, and of course it's cute and well telegraphed that her shrieking, in concentrated form, is what ultimately repels the Weed.

A scene from the climax of the story, as the Weed Creature is defeated!

> **‘Victoria reminds us that she has no parents, no family back in Victorian times. She belongs nowhere, nowhen.’**

In essence, in silhouette, she and Jamie are the perfect companions for Troughton's Doctor – the Babes in the Wood, as Sergeant Arnold dubs them in *The Web of Fear*; figures from the past summarily given a contemporary polish (and clothes), only occasionally acknowledging their other-time origins. If in some serials they're short-changed, overshadowed by juicier guest characters, reduced to pretty feeds, *Fury* makes amends.

Throughout twentieth-century *Who*, most companions' exits come like a bolt from the blue. Really only with Susan, Victoria and Jo is time taken to prepare the audience – a sign of their close bond with the Doctor and of his duty of care. He and Jamie, increasingly sore, sense the inevitable in each of her last four episodes. In Episode 3, she tells them, “I don't really like being scared out of my wits every second.” The following week: “Every time we go anywhere, something awful happens. Daleks. Cybermen. Yeti. Why can't we go anywhere pleasant, where there's no fighting? Just peace and happiness.” She doesn't thrive on adventure and monsters, unlike her chums.

A beach is the setting for an emotional farewell to a much-loved companion.

Normally, in *Doctor Who* of this vintage once the danger is over, the TARDIS team takes flight in a flash. Not this time. In a lengthy coda we eavesdrop on the end of a dinner party held at night on the Harrises' terrace. It's all rather jovial, yet still awkward as hosts and guests continue to address each other as Mr Robson and Mr and Mrs Harris. We then see Robson back at the refinery re-establishing his authority, good-naturedly, with his staff.

This is starting to feel like a satisfying ending, albeit with an underswell of emotion, as the Doctor and Jamie take several hours to bid Victoria goodbye. The script offers heartfelt material, and I wonder who wrote these key scenes – Pemberton or someone higher up the food chain…? As we struggle to swallow the likelihood of the Doctor letting Victoria stay in this future time with the Harrises – two flaky strangers – she reminds us she has no parents, no family back in Victorian times. She belongs nowhere, nowhen. She's an orphan in time, too traumatised to carry on with her pals in the TARDIS. It's desperately sad.

Cut to the next day and the farewell on the beach as a blubbing Victoria, flanked by her new guardians, watches the Doctor and Jamie wander out of her life. Deploying another impressive helicopter shot, Hugh David zooms up and away from her forlorn figure on the bleak shoreline. In the TARDIS, Jamie is choked up, but the Doctor gets the final line. “I was fond of her too, you know, Jamie.” I love how he pitches it. Almost indignant. With each new find of a long-lost episode, we've been startled by Patrick Troughton's inventiveness, facial contortions and fussy bits of business. I'd love to *see* how he plays it.

Despite the passage of 48 years, this poignant separation remains in my memory, and it occurs to me that surely watching on 20 April 1968, a week shy of his fourth birthday, was Russell T Davies. Did it imprint itself in his mind too, so that decades later he reshaped it for Rose Tyler's tear-jerking beach farewell…? **DWM**

AUDIO DRAMA

BIG FINISH
RRP £20 (CD and download)

The War Doctor: Agents of Chaos

You can hardly blame the War Doctor for being so grumpy. He spends centuries fighting in a massive, traumatic conflict raging over different planes of reality, used as an unwilling pawn by the High Council of his own people, who vary from deeply untrustworthy to card-carrying genocidal maniacs. If he ever meets anyone he actually likes, it's not for long. There are Daleks everywhere. There are no tea breaks or days off. He doesn't even have time for a shave. His whole existence is about war.

WRITTEN BY David Llewellyn, Andrew Smith, Ken Bentley

STARRING

John Hurt	The Doctor
Jacqueline Pearce	Cardinal Ollistra
Neve McIntosh	Lara
Honeysuckle Weeks	Heleyna
Timothy Speyer	Kruger
Helen Goldwyn	Professor Crane
Gunnar Cauthery	Kavarin
Matthew Cottle	Leith
Dan Starkey	General Fesk/Sontarans
Josh Bolt	Kalan
Barnaby Edwards	Vassarian
Andrew French	Muren
Nicholas Briggs	Dalek Time Strategist/Daleks

Agents of Chaos, the third box set chronicling his travails during the Last Great Time War, throws the War Doctor into three distinct types of conflict. The opener, *The Shadow Vortex*, by David Llewellyn, is all espionage and intrigue. It's also as close as it gets to a busman's holiday for this incarnation, as he pursues a Dalek agent through the East Berlin of 1961. The Cold War is such a good fit for our reluctant hero, it's a shame he doesn't get to stay a little longer. He almost seems to enjoy the company of Lt Kruger (Timothy Speyer), the weary Stasi agent he's paired with, as they chase down their quarry – one Lara Zannis, played with cool detachment by Neve McIntosh.

McIntosh, taking a break from her usual guise of Madame Vastra, is very good. We find out nothing about Lara, but the slight blankness of her character is effective and keeps her unpredictable and hard to read. David Llewellyn's script has fun with bringing the effects of the Time War to Earth, and just as the War Doctor's starting to look slightly cuddly, it sharply pulls him back to his usual, more ruthless ways once things take a turn for the apocalyptic.

Next up, it's a hostage situation on the planet Rovidia. Andrew Smith's *The Eternity Cage* sees the War Doctor lead a reluctant rescue mission for someone he'd rather not even look at, as the arch-manipulator Cardinal Ollistra (Jacqueline Pearce) finds herself outwitted by an unlikely opponent. The Dalek Time Strategist (a booming Nick Briggs) finds itself in the same position as Ollistra. Both are disarmed and thrown into a cell together by one General Fesk, a Sontaran with his eyes on the big picture. Fesk (Dan Starkey, playing it dead straight) and his army are angling to join the Time War, and they have the numbers and enough stolen Time Lord tech to make a convincing case. Naturally, neither side is having it, with the Daleks proving the sniffiest customers.

It's actually the first proper airtime that Daleks and Sontarans have shared (bar briefly standing in the same chamber shouting at the Pandorica), and Andrew Smith gives them some memorably catty exchanges that echo the famous Dalek/Cyberman bitching from 2006's *Doomsday*. Here, the cunning Fesk has the upper hand. It's a welcome change for the Sontarans, so often portrayed as dim, militaristic buffoons.

Smith also gives us a great scene with the disarmed Dalek Strategist and Ollistra chewing the fat in their cell. Once you're over the initial shock of listening to Jacqueline Pearce chatting away with a Dalek (or even hearing a Dalek speak at length without the punctuation of a barked order or an extermination), it's a good new slant on the Dalek-Time Lord dynamic as both sides air their grievances.

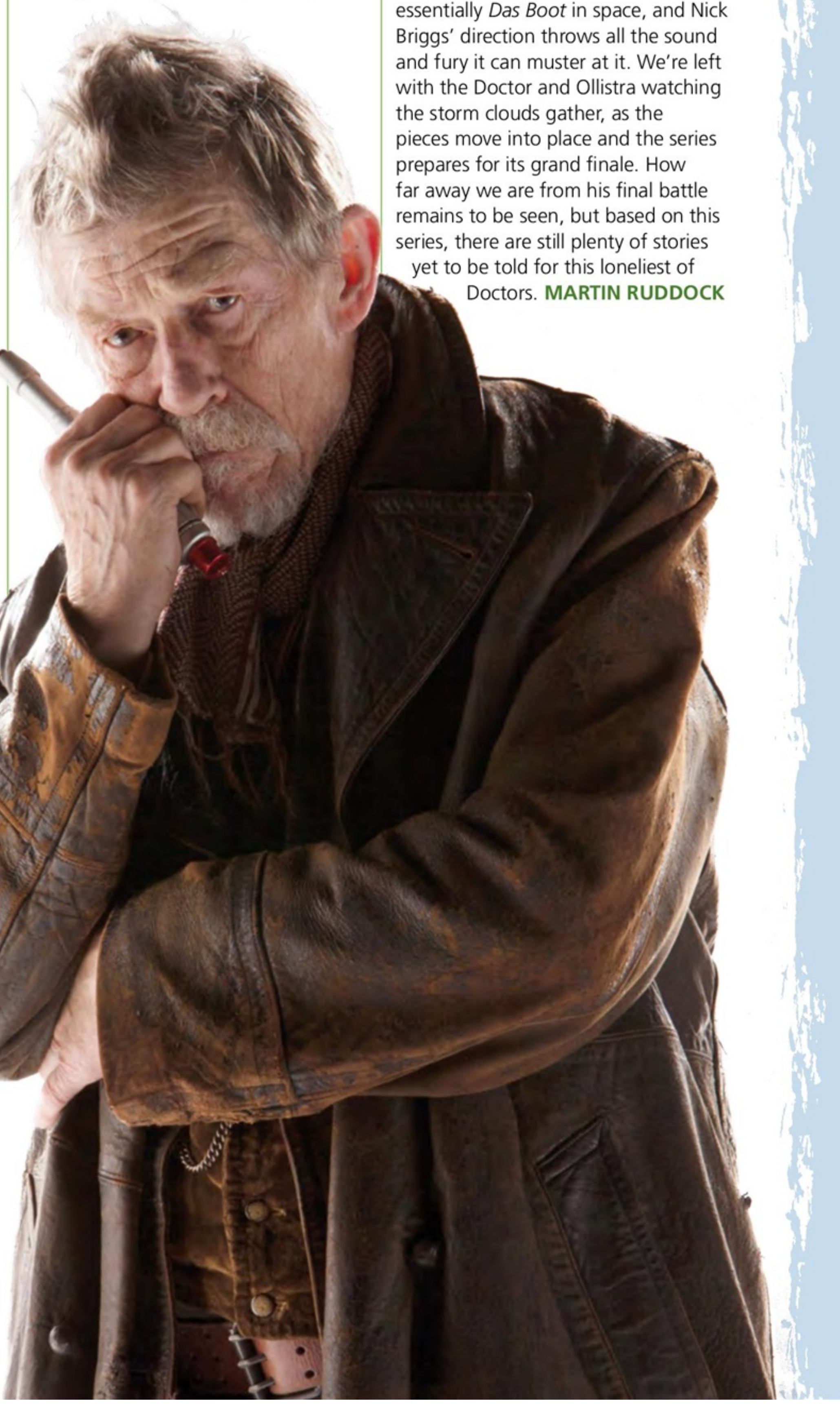
'It's the first proper airtime that Daleks and Sontarans have shared… they have some memorably catty exchanges!'

DOCTOR WHO
THE WAR DOCTOR
AGENTS OF CHAOS
FULL-CAST AUDIO DRAMA
STARRING JOHN HURT AND JACQUELINE PEARCE

Meanwhile, the War Doctor, leading a small group of Time Lords including Helayna (Honeysuckle Weeks), gains a companion of sorts: the young Rovidian, Kalan (Josh Bolt). The Doctor takes Kalan under his wing, and Bolt plays his protégé as puppyish and loyal, dubbing the Doctor 'Greybeard', and quickly proving himself. Again, we get to see a gentler side of John Hurt's incarnation, who looks to be sort-of enjoying himself – but you know his hearts will soon get broken again.

In fact, the War Doctor of *Agents of Chaos* is more of a Negotiation Doctor as more of his character is sketched in, spending more time imploring people not to make the wrong choices than raining hell on his enemies. It's all good material for the superb John Hurt, who uses that wonderful whiskey-smoked voice of his – twinkling, thundering or quietly thoughtful, depending on the scene.

Finally, the Doctor and Kalan find themselves on board a besieged Battle TARDIS, fighting for their lives, in Ken Bentley's *Eye of Harmony*. It's essentially *Das Boot* in space, and Nick Briggs' direction throws all the sound and fury it can muster at it. We're left with the Doctor and Ollistra watching the storm clouds gather, as the pieces move into place and the series prepares for its grand finale. How far away we are from his final battle remains to be seen, but based on this series, there are still plenty of stories yet to be told for this loneliest of Doctors. **MARTIN RUDDOCK**



AUDIO DRAMA

BIG FINISH
RRP £40 (CD), £35 (download)

Doom Coalition 3

WRITTEN BY John Dorney and Matt Fitton

STARRING

Paul McGann	The Doctor
Nicola Walker	Liv Chenka
Hattie Morahan	Helen Sinclair
Alex Kingston	River Song
Jeremy Clyde	George
Ian Puleston-Davies	Angus Selwyn
Richard Hope	Phillip Cook/Kal
Anna Acton	Kate Drury
John Shrapnel	Thomas Cromwell
Kasia Koleczek	Apolena
Glen McCready	Solvers/Abbot
Emma D'Inverno	Rosalia
Tim McMullan	Octavian
Janie Dee	Risolva
Robert Bathurst	Padrac
John Heffernan	The Imposter
Nicholas Woodeson	The Clocksmith

Doom Coalition 3 begins with one of the most moving hours of drama Big Finish has ever produced. *Absent Friends* sees the Eighth Doctor and his companions Liv Chenka and Helen Sinclair arriving in a quiet English village in the late 1990s. A shifty telecoms company rolls into town and gifts free mobile phones to the residents to compensate for the huge eyesore of a mast they've built; but there's a nasty cost to this free gift, when phone calls from dead loved ones start.

It's very much Liv and Helen's story, and about how they deal with the loss of family. Liv struggles with her own past when she speaks with her late father, and her raw emotion at things unsaid is beautifully played by Nicola Walker. Meanwhile, poor Helen experiences estrangement from her own family first-hand. Going AWOL, she poses as her own (fictional) daughter and visits her now-elderly brother George. She receives a chilly reception, finding that she's become a notorious blight on the family name. After fielding some harsh words from George, he throws her out. Helen gets a similarly hard time from the Doctor on her return, although he at least backs down a little.

In fact, the Eighth Doctor is having a bit of an off day throughout *Doom Coalition 3*. His suspicions about the mast and the company behind it are spectacularly off, and he's repeatedly wrong-footed throughout all four episodes. When that phone rings for him, he won't answer it.

Absent Friends casually sets up the mystery of the Doomsday Chronometer, a terrible device split into pieces across history. We're then thrown headfirst into three breakneck episodes that spill into each other and barely stop for breath. *The Eighth Piece* sees the TARDIS crew split across three different times and places. Liv is in fifteenth-century Prague, where she meets the shady Clocksmith, while a deranged prisoner wails nightmare visions of the end of everything in the castle dungeon.

In present-day Italy, Helen keeps an appointment with a mysterious professor. Meanwhile, in England, 1538 the Doctor is chucked into the Bloody Tower by a harassed Thomas Cromwell, who is plagued by strange 'puzzlebox men' and a familiar, very dangerous nun. That nun, Sister Cantica, is none other than River Song, getting around the knotty technicality that she shouldn't meet the Doctor for at least another few bodies yet by wearing a psychic robe that makes her look like Rita Hayworth. Contrived? Not a bit of it. The scripts cleverly use River's disguise and the Eighth Doctor's ignorance that he's talking to his future trouble-and-strife, and Paul McGann and Alex Kingston share some touching scenes.

The rest of the set passes in a blur, in a good way, as events escalate.

The third story, *The Doomsday Chronometer* so convincingly lines up the Clocksmith (an artist with a uniquely warped take on the still-life) as the big villain of the piece, that it successfully obscures something else big, brewing in the background.

A minor plot point from the first *Doom Coalition* ingeniously aligns with the presence of a background character and a name from River's past to deliver a killer twist.

A case of mistaken identity or two leads to a grand conclusion on Gallifrey with *The Crucible of Souls*, where *Doom Coalition* finally puts its cards on the table, and is revealed as a bogglingly complex conspiracy thriller. It reintroduces Cardinal Padrac, throws out all manner of juicy revelations, and ends on a whopping cliffhanger for the Doctor and friends.

John Dorney and Matt Fitton's scripts are super-tight, and are given a suitably epic finish by Ken Bentley's direction and Benji Clifford's sound design. It's a shame that the memorably villainous Clocksmith disappears slightly in the shuffle, but it's a tiny gripe in such a rich, enjoyable box set.

Spoilers: this box set is not for part-timers. You have to keep up, but the attentive listener will be richly rewarded. Keep your ears peeled for this story's twists, and hear for yourself. **MARTIN RUDDOCK**

> **'The scripts cleverly use River Song's disguise and the Eighth Doctor's ignorance…'**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £10.99 (download)

The Fifth Traveller

WRITTEN BY Philip Lawrence

STARRING

William Russell	Ian/The Doctor
Maureen O'Brien	Vicki/Narrator
Jemma Powell	Barbara/Fula
James Joyce	Jospa
Kate Byers	Sharna
Elliot Cowan	Gark
Orlando James	Krube

The best of Big Finish's *Early Adventures* range give the listener something familiar, evoking the tone and feel of 1960s *Doctor Who*, but transcending mere pastiche through some cunning twists. *The Fifth Traveller*, by Philip Lawrence, is no exception. It opens, in true Hartnell style, with the closing moments of an unseen adventure, as the First Doctor runs for the TARDIS, with companions Ian, Barbara, Vicki and Jospa in tow.

That's right, Jospa. The street urchin from the thirtieth century: cheeky, resourceful, and a valued member of the TARDIS team. Surely you remember him? *The Fifth Traveller* sets Jospa (James Joyce) up as part of the furniture; he's been around for ages, and is everybody's mate. He's there for a bit of banter over the TARDIS food machine with Vicki, and he's very good at pick-pocketing vital pieces of equipment for the Doctor. Ian and Barbara think he's great, as he's found a device that the Doctor can use to get them home to Earth. Good old Jospa. He's the perfect companion. He's almost too good to be true…

We're presented with Jospa as a fact of life; he's simply there. It's a clever performance by Joyce. Jospa works well as a companion, and his interplay with the rest of the TARDIS crew feels authentic. His whole presence plays with expectations, and the mystery of why he's there is subtly stirred in over the four episodes by the clever script.

It's not all about Jospa, though. If anything, his story initially takes a backseat to the intrigue on the *Avatar*-esque jungle homeworld of the Arunde – a species of telepathic tree-dwelling ape creatures, who are in the middle of an ugly tribal dispute. Sharna, the Matriar of the tribe (Kate Byers) and her former suitor, Gark (Eliot Cowan), are at odds on how to lead their starving people. When the TARDIS lands, the crew is caught in the middle, and it's Ian, in his customary action-hero role, who ends up dwelling among them.

The spooky scenes where Ian and Sharna telepathically commune are effective, and flesh out the wise, calm female Arunde through a sensitive performance from Byers. The menfolk are predictably aggressive and basic, but Cowan's Gark is sympathetic in his own way.

The TARDIS team is well-served. William Russell is, as always, wonderful as Ian Chesterton. His First Doctor also gets a suitably large slice of the action, and Russell's studied take on Hartnell's tough-soft demeanour is heartwarming. Jemma Powell is slightly underused as Barbara, but does well. She sounds slightly posher than Jacqueline Hill in places, but nails her soft, breathy delivery elsewhere. The biggest kudos, however, must go to the gifted Maureen O'Brien, who, in the dual role of Vicki and narrator, has the uncanny ability to take 50 years on and off like a cape. In a crowded TARDIS, she's still the undisputed star of the show, even with a headline-grabbing mystery companion on board the ship. **MARTIN RUDDOCK**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

The Memory Bank

"A man is the sum of his memories," the Fifth Doctor once said. On the planet Insculpo, however, a man is the sum of *other people's* memories – to the extent that being forgotten results in certain death. That's the high concept at the heart of Chris Chapman's *The Memory Bank*, the first of four stories in an anthology loosely themed around memories, ancestry and echoes of the past.

It also marks a welcome return for Peter Davison and Mark Strickson as a duo after more than a decade – and the Fifth Doctor wastes no time in living up to his "reckless innocent" billing, his breathless, boy scout curiosity undimmed by the passing decades, despite the more gravelly timbre of Davison's voice these days. Turlough, by contrast, remains very much the reluctant hero, and it's he who pays the price for the Doctor's carelessness when he's forced to become the archivist keeping the population alive – despite, by his own admission, not being "much of a people person."

WRITTEN BY Chris Chapman, Paul Magrs, Eddie Robson, Ian Potter

STARRING

Peter Davison	The Doctor
Mark Strickson	Turlough
Suzann McLean	Max/Autumn Voice
Duncan Wisbey	Grayling Frimlish/Shiri/Zounds
Kae Alexander	Waywalker

It may require a leap of faith to buy the idea of creatures constructed from memories – but, hey, this is a show that recently had monsters made from sleep dust, so why the heck not?

In *The Last Fairytale*, our heroes land in medieval Europe, where the townsfolk are awaiting the arrival of the fabled Storyteller – a man full of "incredible tales of long ago heroes and terrible monsters." Sound like anyone we know?

Paul Magrs reaches for – and occasionally finds – a Blackadder-ish wit in a whimsical romp that delights in its *Shrek*-style subversion of fairytale tropes, helped a lovely, twinkly turn from Duncan Wisbey as a fellow traveller in the mould of Richard Mace from 1982's Fifth Doctor adventure *The Visitation*.

Repeat Offender is a brisk, 20-minute chamber piece set in one living room in twenty-second-century Reykjavik. Eddie Robson's taut thriller starts *in media res* with the Doctor and Turlough in the middle of an alien takedown, and develops into a *Black Mirror*-style satire of technology, as the Time Lord faces the sharp end of a justice system that favours digital memories over the organic version. It's also a temporal paradox story, in which the Doctor has to prevent a murder that's already happened twice. If you want to use the words timey and wimey, I won't stop you.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON AND MARK STRICKSON IN
THE MEMORY BANK
AND OTHER STORIES
BY CHRIS CHAPMAN, PAUL MAGRS, EDDIE ROBSON, AND IAN POTTER
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING MANDI SYMONDS
FULL CAST AUDIO DRAMA

Set on an inhospitable world in which winter is coming, where people live in fear of marauding creatures called the Hungerers and a young girl must face her destiny in a treacherous coming-of-age ritual, there's a distinct *Game of Thrones* vibe to Ian Potter's *The Becoming*. Equally, its dense, idiomatic language and themes of change and evolutionary life cycles recall *Doctor Who*'s own *Ghost Light*.

A convincing exercise in world-building – beautifully realised through evocative, textured soundscapes from Richard Fox and Lauren Yason – it's an atmospheric finish to a collection that certainly delivers its share of memorable moments. **PAUL KIRKLEY**

TALKING BOOK

BBC AUDIO
RRP £20 (CD)

The Time Meddler

It's easy to take Peter Purves for granted. Even to *Doctor Who* fans, he's probably more of a treasured figure from childhood for his 11 years on the *Blue Peter* sofa than for the sometimes-overlooked work he did as Steven Taylor in those formative years of *Doctor Who*. That's why audiobooks like *The Time Meddler* (not to mention Purves' work on Big Finish's *Doctor Who* audios) are so important to remind us that not only is he a great presenter, but he's also a great actor.

The Time Meddler as a novel is a witty piece from Nigel Robinson that successfully translates the fun and adventure of Dennis Spooner's 1965 TV original into a thumping good book. There's a cracking prologue sequence that chronicles Steven's flight through the burning jungles of Mechanus in the closing minutes of *The Chase* to find the TARDIS. It's a dramatic opening that allows the sound designer to provide an aural backdrop of roaring flames, introduce Steven as our POV character, and fill in the blanks that we didn't see on screen.

WRITTEN BY Nigel Robinson
READ BY Peter Purves

Robinson's prose nicely captures Steven's confusion, doubt and eventual acceptance of his new life as a companion to the Doctor and the realities of time travel as he, the Doctor and Vicki find themselves in England, 1066 on the eve of the Norman conquest of England. With Purves reading, it gives the narrative a highly personal drive.

In the midst of Steven's story, there's also great fun with to be had with the Meddling Monk, and Purves happily gets into the spirit of things, clearly enjoying the verbal sparring between the Doctor and his mischievous Time Lord foe. This is where we can really appreciate how good an actor Purves is, if it was ever in doubt. His take on William Hartnell's First Doctor has been rightly praised in the past, but just listen to it here. He could just read the words on the page, but he peppers the Doctor's dialogue with Hartnell's vocal tics and rhythms that make it a pure joy to listen to. Every character in the story has been given thought, with definite choices made to give them all a distinctive edge – along with some impressive accent work.

BBC
DOCTOR WHO
THE TIME MEDDLER
NIGEL ROBINSON
READ BY PETER PURVES

Elsewhere, there's the usual skilful work on sound design and music. Musically, there's a pleasing harpsichord motif on the chapter transitions, punctuating the narration. This builds in the later chapters to a more sinister, doom-laden tone as the Viking attack gets closer. Following the flame-filled prologue, there's plenty to keep the sound designer busy, from waves crashing on windswept beaches and echoing monasteries with chanting monks.

The Time Meddler is a lovely addition to this ever-growing range of novel readings. It provides an impressive showcase for one of *Doctor Who*'s most underrated performers, and contains one of the series all-time-great lines of dialogue. "Space helmet for a cow, anybody?" **MARK WRIGHT**

AUDIO READING

BIG FINISH
RRP £2.99 (download only)

A Full Life

Of all the Doctor's companions, there's surely never been one as misunderstood as Adric. The brilliant, but awkward, teenager from Alzarius travelled with the Fourth and Fifth Doctors before meeting an explosive demise in 1982's *Earthshock*. As shocking as his exit was, it's fair to say not everyone was sad to see him go. Adric, played by Matthew Waterhouse, suffered from scripts that often made him look like a smug, know-it-all, and the young actor struggled to make him work.

A Full Life, written by Joseph Lidster and read by Waterhouse, addresses this problem in style, beginning with the sound of Adric winding back and forward through a taped log of his adventures with the Doctor, until he reaches the tale of their visit to Veridis – a world where the dead return to life. Lidster's story riffs on how steeped in death Adric's young life has been. He's an orphan who lost his brother just before stowing away on board the TARDIS. He's haunted by these events, and has an odd feeling about his own mortality.

WRITTEN BY Joseph Lidster
READ BY Matthew Waterhouse

Lidster's tale is fantastic, succeeding in both fleshing out Adric's character, and making him rather lovable. Waterhouse responds well to Lidster's story, and gives his finest performance. This Adric is full of breathless, boyish enthusiasm and you can't help but like him.

A Full Life is one of the finest *Short Trips*, and finally gives both Waterhouse and Adric the story they deserve – the rehabilitation of Adric. Gold star badges for excellence all round. **MARTIN RUDDOCK**

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the latest *Doctor Who* DVDs and CDs!

Crossword

Do you know your Kublai Khan from your Dalek Caan? Then why not try this puzzle?

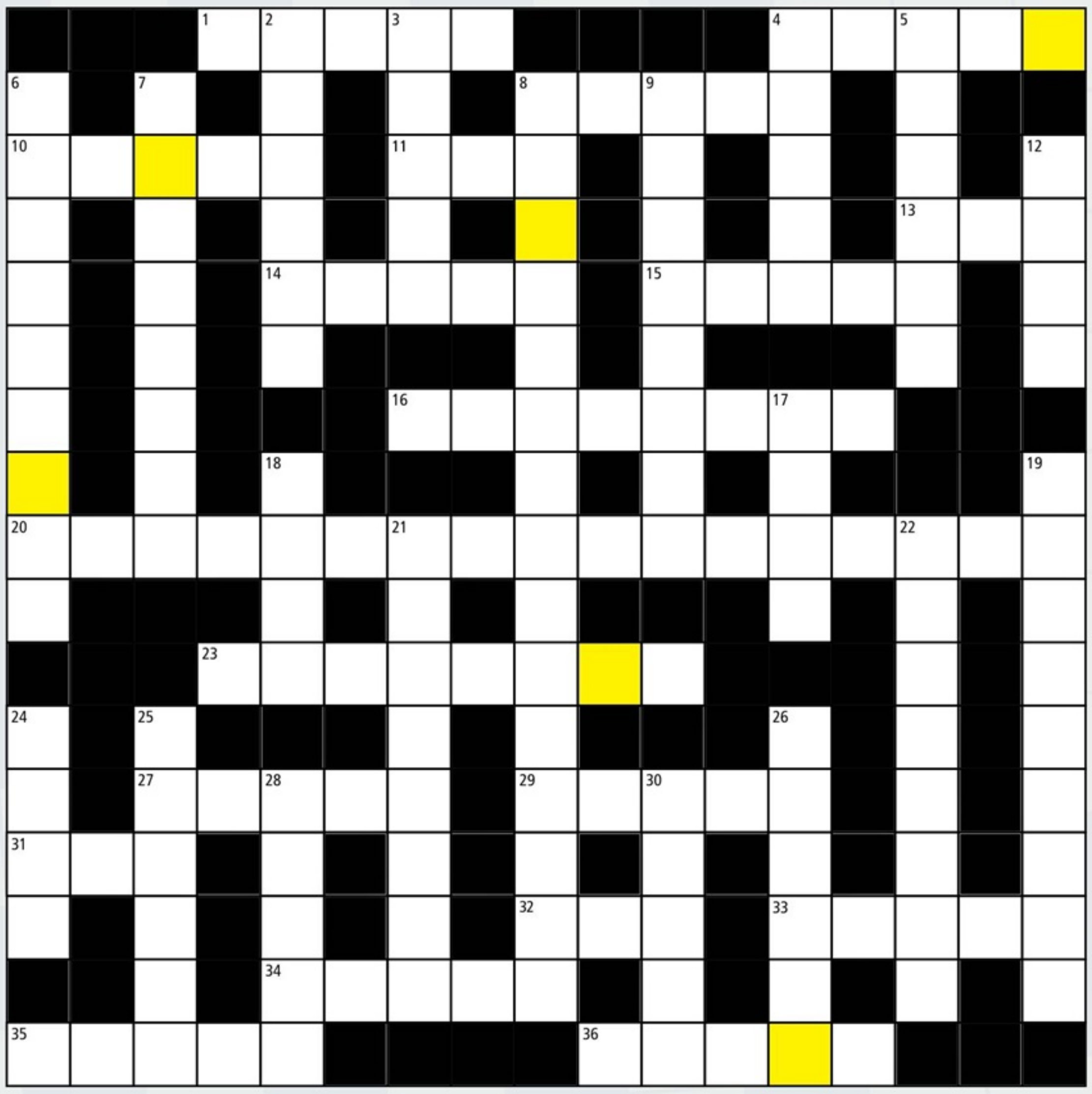
WIN! COLD FUSION CD!

Both Peter Davison and Sylvester McCoy star as the Doctor in Big Finish's latest full-cast audio drama, *Cold Fusion* by Lance Parkin. The audio is an adaptaion of his highly acclaimed *Doctor Who: The New Adventures* novel of the same name, which was first published in 1996.

A newly regenerated Fifth Doctor arrives on an occupied ice planet with Adric, Nyssa and Tegan. However, the Seventh Doctor is also there, investigating dangerous energy experiments. Events spin out of control when a refugee from the distant past arrives – Patience, the Doctor's wife!

Cold Fusion is available on CD priced £16.99 and as a download priced £14.99. **DWM** has **FIVE** copies of this CD to give away to readers who are able to rearrange the letters in the yellow squares of the crossword to form the name of a villain faced by the Twelfth Doctor. See the facing page for details on how to enter.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
PETER DAVISON and SYLVESTER McCOY in COLD FUSION by LANCE PARKIN
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL-CAST AUDIO DRAMA



ACROSS

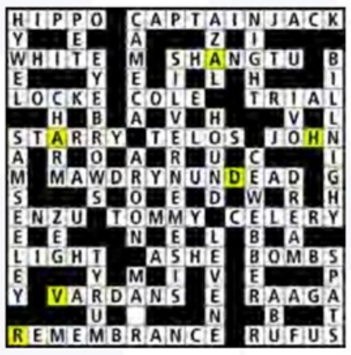
1 He was killed by Councillor Hedin (5)
4 _____ Jones – director of Euro Sea Gas (5)
8 ____ Salt – journalist on the *Cardiff Gazette* (5)
10 (and 35 Across) She played Squeak in *Survival* (5,5)
11 *The ___ of the Doctor* (3)
13 Contained within the Progenitor Device (1,1,1)
14 He formed an alliance with the Empress of the Racnoss (5)
15 The Tythonian Ambassador (5)
16 Login, Nefred and Garif (8)
20 (and 23 Across) A long-awaited reappearance by the Doctor? (3,6,2,6,8)
23 See 19 Across
27 One of the victims of the Robots of Death (5)
29 (and 12 Down) Actor who played one of the Doctor's companions (5,4)
31 Benton, latterly (1,1,1)
32 *The Massacre of St Bartholomew's* ___ (3)
33 A mutant (5)
34 Planet that the First Doctor could have visited instead of Skaro (5)
35 See 10 Across
36 *A Good Man Goes to War*'s Christina or *Sleep No More*'s Elizabeth (5)

DOWN

2 One of Commander Sharrel's troops (6)
3 A UNIT soldier (5)
4 A sea monster (5)
5 The Brigadier's middle name (6)
6 Where we first met Peri (9)
7 Castrovalva's pharmacist (8)
8 Craig Owens almost became one of these (5-10)
9 (and 22 Down) Spectacle enjoyed by the guest aboard Platform One (3,3,2,3,5)
12 See 29 Across
17 A virologist aboard the Ark (4)
18 Idris said the Doctor called her this (4)
19 Peter _________ – the original designer of the TARDIS interior (9)
21 Professor Grisenko's favourite band (8)
22 See 9 Down
24 Alien race who pretended to be fronted by a Norse God (4)
25 The Doctor pushed him in a fountain to sober him up (6)
26 Human scientist who was helping the Argolins (6)
28 A companion of the Doctor (5)
30 One bit De Florres resulting in him being claimed by the Siren (5)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTIONS



LAST ISSUE'S PRIZE WORD: DRAHVA

WIN! THE POWER OF THE DALEKS DVD!

It's one of the Doctor's most celebrated adventures and yet, sadly, no complete film recordings of 1966's *The Power of the Daleks* are known to have survived.

The six episodes comprise the first adventure of Patrick Troughton as the Doctor, who, alongside his companions Polly (Anneke Wills) and Ben (Michael Craze), battle with the Daleks on the planet Vulcan.

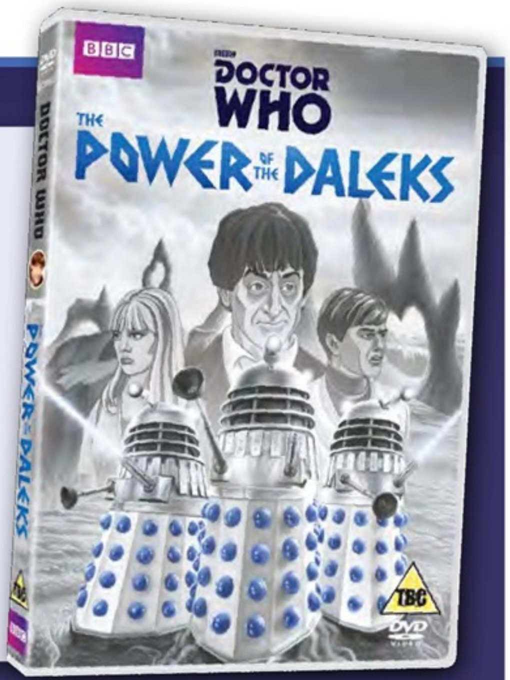
Now, 50 years after its original broadcast on BBC1, *The Power of the Daleks* has been brought back to life as a brand-new, full-length, black-and-white animation.

The new production has been made by the team behind the acclaimed animation of the lost 1969 *Dad's Army* episode *A Stripe For Frazer* (released on BBC Store earlier this year), with character designs and toning from **DWM** comic artists Martin Geraghty and Adrian Salmon.

The Power of the Daleks is available now as a download from the BBC Store at *www.store.bbc.com* while a DVD containing a wealth of extra features including commentaries and rare footage will be released on 21 November, RRP £13.50. We have **FIVE** copies of the DVD to give to readers who can answer this question:

What do the Daleks chant in *The Power of the Daleks*?

- A "We will get our power!"
- B "We are the champions!"
- C "We will, we will rock you!"



BBC
DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER AND MIRANDA RAISON IN
ABSOLUTE POWER
BY JAMIE ANDERSON
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING PAUL REYNOLDS
FULL CAST AUDIO DRAMA
BIG FINISH

WIN! ABSOLUTE POWER CD!

Absolute Power is the latest audio drama from Big Finish, and features Colin Baker as the Sixth Doctor and Miranda Raison as his companion Constance Clarke.

Two thousand years ago, all civilisation on the planet Teymah was wiped out in an AELE – an Anomalous Extinction Level Event.Now, the galactic entrepreneur Lyam Yce hopes to learn the reason why the ancient Teymahrians went extinct – by funding a huge archaeological dig.

While the Doctor probes a strange sphere found by Yce's diggers, his companion, former Bletchley Park cryptographer Constance Clarke, agrees to help translate symbols written in the lost ancient language of the Teymahrians. And soon, they'll learn that ancient Teymah's secrets were best left buried deep beneath its shifting sands...

Absolute Power is available in December from *www.bigfinish.com*, RRP £14.99 on CD or £12.99 to download. Thanks to Big Finish, we have **FIVE** copies of the CD to give away to **DWM** readers. If you would like to be in with the chance of winning one all you have to do is correctly answer the following question:

Which noted mathematician worked at Bletchley Park?

- A Alan Turing
- B Alan Partridge
- C Alan Barnes

WIN! THE SPACE PIRATES CD!

The Space Pirates, a 1969 Second Doctor TV serial written by Robert Holmes, is the latest story to be released as a BBC audiobook. Terry Molloy – who is well known for playing Davros in the 1980s – provides an unabridged reading of Terrance Dicks' novelisation of the story.

When space beacon Alpha One disintegrates into lumps of metal, General Hermack of theSpace Corps realises that space pirates have discovered a new source of precious argonite.

After witnessing further destruction, the General leaves a squad of guards on beacon Alpha Four – just as the TARDIS materialises.

Suspected by the Space Corps of being pirates, then pursued as spies by the pirates themselves, the Doctor and his companions Zoe and Jamie attempt to unmask the mastermind behind the thefts of argonite. However, in doing so they risk execution, explosion, and asphyxiation in the vacuum of space.

The Space Pirates is available from 1 December as a BBC audiobook, RRP £20. We have **FIVE** copies of the CD to give to readers who can answer this question correctly:

In *The Space Pirates*, who was Milo Clancey's old partner?

- A Dom Issigi
- B Dom Perignon
- C Dom Joly

BBC
DOCTOR WHO
THE SPACE PIRATES
TERRANCE DICKS

From the world of
BBC TV's DOCTOR WHO
Starring
SOPHIE ALDRED
MINDGAME & MINDGAME TRILOGY
MINDGAME SAGA
2 DISC SET
Who will survive when they are forced to fight for their lives?
PG

WIN! MINDGAME SAGA DVD!

Mindgame (written by Terrance Dicks in 1997) and its sequel *Mindgame Trilogy* (containing three instalments written by Terrance Dicks, Miles Richardson and Roger Stevens), have been remastered and released on DVD as the *Mindgame Saga*.

In *Mindgame*, a human, a Draconian and a Sontaran are trapped in a prison cell. Who will survive when they are forced to fight for their lives? Then in *Mindgame Trilogy*, having escaped their fate, the three warriors return to their respective timelines: a battlefield, a prison cell and a dying spaceship – far more deadly situations than the one they just escaped from! Will any of them survive?

Mindgame Saga stars Ace actress Sophie Aldred, and this two-DVD set includes special features *Making of Mindgame*, *Mindgame Trilogy* features, a photo gallery and a PDF of the original *Mindgame* script – including lost scenes.

Mindgame Saga has been released by Koch Media and is available now in high street shops and through Amazon, RRP £14.99.

We have **FIVE** copies of the DVDs to give away to readers who can correctly answer this question:

Ace, played by Sophie Aldred, was a companion to which Doctor?

- A The Seventh Doctor
- B 'Doc' Emmett Brown
- C Doctor Strange

TO ENTER – VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 17 November and close at midnight on Wednesday 14 December 2016. Entrants must be resident in the UK. One entry per person. Entrants must be resident in the UK. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming SOON

We talk to the creative talents behind the upcoming *Doctor Who* releases…

The Fifth and Seventh Doctors – plus companions!

AUDIO DRAMA

BIG FINISH
RRP £16.99 (CD), £14.99 (download)

Cold Fusion

RELEASED 30 DECEMBER

IN A NUTSHELL: **An adaptation of the classic *New Adventures* novel featuring the Fifth and Seventh Doctors – and the Doctor's wife!**

"I want to know what Sylvester McCoy's doing in my story!" protests Peter Davison – Doctor Number Five – with a chuckle. "No, no," he relents, "working with him has been great fun. And it gives me more time off – which is quite nice!"

"Peter and I did pantomime season twice, way back at Windsor Theatre, and I've got to know him really well at conventions," smiles Sylvester McCoy – Doctor Number Seven – "so this is like working with an old friend, only he's younger than me."

Published in 1996, *Cold Fusion* was an unusual *Doctor Who* novel. Although it focused on the Fifth Doctor, Adric, Nyssa and Tegan Jovanka, it also involved the Seventh Doctor and his then-current companions from the *New Adventures* novels, Chris Cwej and Roz Forrester. Now, the story has become an epic six-part audio drama, adapted by its original writer, Lance Parkin.

"*Cold Fusion* is a very complicated story," explains Sarah Sutton, who plays Nyssa. "It's at the beginning of the relationship between the Fifth Doctor and his companions – we're all still finding out about each other – and Nyssa gets in a bit of an entanglement with a naked man. I never thought I'd say that about Nyssa!"

The naked man in question is Chris, who's undercover as 'Bruce Jovanka' – much to Tegan's fury. "Initially, she quite fancies the look of him," says Janet Fielding, who plays Tegan. "Then she hears this dodgy Australian accent, and this 'drongo, dingo' lingo, and she gets quite cross. She knows he's up to no good. We quite enjoyed doing all of that."

"Chris is perhaps not the greatest at espionage," admits Travis Oliver, who plays Chris. "He's a good Adjudicator, but his Australian accent is a little bit ropey. Tegan accuses him of cultural insensitivity – which is fair enough, because he does actually quote the lyrics from the theme song to *Neighbours* at one point, so it's not subtle!"

Meanwhile, Roz crosses paths with the Fifth Doctor and Adric. "The scenes with Adric are so much fun," grins Yasmin Bannerman, who plays Roz. "In amongst the sprawling, massive, Biblical script, we've got some little pockets which are quite intimate. As she spends a bit of time with him, she quite warms to him, and I think they've got a really nice little thing going on, especially since they're so different in energy."

"She's this rather 'action girl' type," observes Matthew Waterhouse, who plays Adric, "and Adric's not very action-y, so it's rather sweet. They have a quite acerbic, bantering relationship – there's lots of comic stuff going on between them."

But perhaps the most interesting relationship in *Cold Fusion* is between the Doctor and a character from his own distant past. "I am playing Patience, and Patience happens to be Doctor Who's wife," reveals guest star Christine Kavanagh. "I didn't even know he was married, but he is – to me! We have a telepathic energy, so when we say 'contact', we can actually read each other's minds, and go back to times that were better, or times that were terrible. We get into some terrible scrapes!" **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Original Sin

RELEASED 30 DECEMBER

IN A NUTSHELL: **A warning from a dying alien leads the Seventh Doctor and Bernice to Earth. There, they are pursued by two dogged Adjudicators, Chris Cwej and Roz Forrester.**

The other *New Adventures* novel to be released as an audio adaptation this month is Andy Lane's *Original Sin* (1995), the pivotal story which first introduced Chris Cwej and Roz Forrester, the police officers from the future who would become the Doctor's companions.

"Roz has recently lost her partner, and her new partner is Chris – a younger, rather more inexperienced rookie cop," explains John Dorney, who has adapted the novel as this audio drama. "In a way, it's a classic cop buddy movie setup. They go out to investigate a murder, and immediately find themselves in an awful lot of hot water, with a huge conspiracy that they're out of their depth in. They end up chasing their prime suspects in the murder, who happen to be the Doctor and [his current companion] Benny."

As with this month's *Cold Fusion*, Yasmin Bannerman and Travis Oliver once again reprise Chris and Roz, having first taken on the roles in 2015's adaptation of *Damaged Goods*.

"For Chris, there's a certain bit of hero-worship going on with Roz," Travis observes. "He's completely genuine when he says to her, 'We hear stories about you at the academy' – she is a legitimate legend within the Adjudicators, so I think he's a little bit starstruck at the beginning, and that feeds into him being very eager to please. He's just come off traffic duty, and he's been assigned to a new area of work within the

Philip Voss joins Sylvester McCoy for *Original Sin*.

All information correct at the time of going to press.

IN THE SHOPS...

Your guide to the *Doctor Who* books, audios and magazines available soon...

DOCTOR WHO
BRAND NEW ADVENTURES
COLIN BAKER and MIRANDA RAISON in
ORDER OF THE DALEKS
by MIKE TUCKER
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

NOVEMBER

MONDAY 21

DVD

■ ***The Power of the Daleks*** [Second Doctor] BBC DVD, £13.50

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO
DOCTOR WHO
THE COMPLETE HISTORY
STORIES 174-177
THE IMPOSSIBLE PLANET/THE SATAN PIT, LOVE & MONSTERS, FEAR HER AND ARMY OF GHOSTS/DOOMSDAY

WEDNESDAY 30

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 33** Panini, £9.99

AUDIO DRAMAS

■ ***Order of the Daleks*** [Sixth Doctor] by Mike Tucker. Big Finish, £14.99 (CD), £12.99 (download)

■ ***UNIT: Silenced*** by Matt Fitton and John Dorney. Big Finish, £20 (CD/download)

■ ***The Third Doctor Adventures Volume 2*** [Third Doctor] by Guy Adams and David Llewellyn. Big Finish, £25 (CD), £20 (download)

■ ***The Ravelli Conspiracy*** [First Doctor] by Robert Khan and Tom Salinsky. Big Finish, £14.99 (CD), £10.99 (download)

■ ***Torchwood: Outbreak*** Big Finish, £20 (CD/download)

AUDIO READING

■ ***The Man Who Wasn't There*** [Eighth Doctor] by Ian Atkins, read by India Fisher. Big Finish, £2.99 (download only)

DECEMBER

THURSDAY 1

AUDIO READING

■ ***The Space Pirates*** [Second Doctor] by Terrance Dicks, read by Terry Molloy. BBC Audio, £20 (CD)

■ ***Scales of Injustice*** [Third Doctor] by Gary Russell, read by Dan Starkey. BBC Audio, £20 (CD)

WEDNESDAY 14

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 34** Panini, £9.99

THURSDAY 15

MAGAZINE

■ **DWM Issue 507** Panini, £5.99

WEDNESDAY 28

BOOK - PARTWORK

■ ***Doctor Who: The Complete History* Issue 35** Panini, £9.99

FRIDAY 30

AUDIO DRAMAS

■ ***Absolute Power*** [Sixth Doctor] by Jamie Anderson Big Finish, £14.99 (CD), £12.99 (download)

■ ***Cold Fusion*** [Fifth and Seventh Doctors] by Lance Parkin Big Finish, £16.99 (CD), £14.99 (download)

■ ***Original Sin*** [Seventh Doctor] by Andy Lane, adapted by John Dorney. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The Sontarans*** [First Doctor] by Simon Guerrier. Big Finish, £14.99 (CD), £10.99 (download)

■ ***Quicksilver*** [Sixth Doctor] by Matt Fitton. Big Finish, £14.99 (CD), £12.99 (download)

■ ***The New Counter-Measures Series One*** by various. Big Finish, £30 (CD), £25 (download)

COUNTER-MEASURES
DOCTOR WHO
THE NEW COUNTER-MEASURES
SERIES ONE

AUDIO READING

■ ***The Hesitation Deviation*** [Seventh Doctor] by James Goss, read by Lisa Bowerman. Big Finish, £2.99 (download only)

> "It's a classic cop buddy movie setup. They investigate a murder and find themselves in a lot of hot water."
>
> **JOHN DORNEY** WRITER

Adjudicators force, and he's got an awful lot of enthusiasm. The really nice thing is that it's not misdirected – his instincts that something's a bit amiss with the case they're working on turn out to be right – and that's really satisfying, because you often get, with these sorts of stories, the fresh-faced rookie who really is clueless."

"When Chris is introduced, it doesn't go down too well with Roz," smiles Yasmin. "She doesn't have too much of a hissy-fit about it, but clearly she's upset. She knows she's going to get a new partner, but having him come in as a replacement when the death of her old partner is so fresh... But she doesn't hold that against Chris for too long. Immediately, the two of them are in the thick of it, thrown headlong into the existing corruption. We learn that, on their world, all is not well. They've got all these murders, and nobody else apart from Roz and Chris seems to think it's odd that, where they would usually have ten people die in a period of time, it's 50 or 60. That's what creates quite an instant bond with Cwej: he immediately thinks that all is not well, and validates what is being pooh-poohed for her."

"The material I really wanted to hang on to was the relationships and character stuff," John affirms. "It's a very emotional book, about the emotional journey of Roz in particular, but the Doctor, Benny, and Chris as well, so I thought that keeping enough of their character and their flavour and their style was very important." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH

RRP £14.99 (CD), £10.99 (download)

The Sontarans

RELEASED 30 NOVEMBER

IN A NUTSHELL: The First Doctor, Steven and Sara find themselves in the middle of a battle. On one side, members of the Space Security Service. On the other, the Sontarans...

"When we meet the Sontarans in *The Time Warrior* [1973-74], the Doctor already knows who they are, and he knows their weakness is the probic vent," observes writer Simon Guerrier. "So where – and when – did the Doctor meet the Sontarans for the first time?"

Simon's *The Sontarans* tells the tale of that initial encounter, as the First Doctor, Steven Taylor and Sara Kingdom find themselves in the middle of a war.

"David Richardson [producer] said, 'If you're going to do Sontarans, let's do a war film in space,'" Simon recalls. "I think he suggested *The Guns of Navarone*, the Gregory Peck/David Niven film, which I sat and watched, thinking, 'Yeah, there's bits of this I could use'. What's great about that is that the Nazis in *The Guns of Navarone* are unrelentingly bad – and it's not just that they're an extraordinary military power, but it's the way they hold the native population in this reign of terror. The sort of mentality that they get in people's heads is extraordinary, because they're so liable to torture you and stuff. The Sontarans have been played for laughs, but I don't think that's how they would have done monsters in the John Wiles [*Doctor Who* producer, 1965-66] period; I think they would have played them absolutely straight. If you're going to make analogies with Nazis and that kind of force, it's 20 years since the end of the Second World War, so people would have had a slightly more first-hand experience of what that was like."

The voices behind *The Sontarans*.

The Doctor is on the back foot when it comes to dealing with the eponymous warmongers. "I was asked to set it in the gap we'd already established in the midst of *The Daleks' Master Plan* [1965-66], with the Doctor travelling with Steven and Sara," Simon explains, "so my first thought was, 'The Doctor doesn't know who the Sontarans are, but Steven and Sara do.' It changes the usual dynamic, and puts the Doctor one step behind the companions. I was trying to think of ways to do something new for them, and I just loved the idea of them being a step ahead, giving them a bit more understanding of what's going on, and the emotional impact of what they know."

After three previous audio scripts for Jean Marsh as Sara, six for Peter Purves as Steven, and another for them both together, Simon treated *The Sontarans* as his farewell to the characters.

"A lot of what I was thinking about in terms of the tone, and what's gone on between them, and what their outlook on life in general is, I've built up over several plays already," he explains, "and I thought *The Sontarans* was likely to be the last chance I got to write for Steven and Sara – not least because I've done it so many times that it was somebody else's turn! So some of the tone, and the way that it resolves in the end, is me making my peace with that, and saying goodbye." **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD), £12.99 (download)

Absolute Power

RELEASED 30 DECEMBER

IN A NUTSHELL: The Sixth Doctor and his companion, Constance Clarke, arrive on the planet Teymah, where an archaeological dig is discovering ancient secrets best left buried…

"I really enjoyed being able to write for Constance," smiles Jamie Anderson, the writer and director of *Absolute Power* – Constance Clarke's next adventure as companion to the Sixth Doctor. "She doesn't take any nonsense from the Doctor, and she's very much got her own mind, so she'll go off and do her own thing. It was nice having the Doctor realise that she's quite independent. She will do things and say, 'I don't need your permission.' She's strong, but she's never difficult, so trying to thread those likeable, powerful qualities through was quite fun."

Jamie's script sees the duo become involved with a mining corporation on an ancient alien world. "Teymah is a dead and distant planet," he explains. "All signs of the inhabitants have gone, other than their buildings and their lovely dusty old cathedrals, and it's being investigated by Lyam Yce, who's a bit of an obsessive entrepreneur type, played by Paul Reynolds from *Press Gang* [ITV, 1989-93]. He really brought an aggressive, energetic quality to Yce. There's a front of him being interested in the resources on Teymah, and the history, and that kind of stuff, but actually he knows that there is something greater that might give him even more power than he's already got in his empire – hence the title.

"It came from a story I pitched ages ago, which was based in Egypt in the early twentieth century, during excavations discovering pyramids," Jamie recalls. "Then we moved it geographically – first it was moved to Russian deserts, and then to an alien planet – and the story started to transform more and more. I was able to bring in a particular monster that I had conceived of previously, which can wipe out entire civilisations, so displacing it from the Earth worked quite well."

It's a crucial story for Mrs Clarke. "There's a character who falls slightly in love with Constance," reveals Jamie. "He's the sort of character who has a bit of a hero's journey, and could easily join the TARDIS crew. Because Constance is very bright, she realises very early on what's happening, and gradually tries to politely distance herself in a British 'stiff upper lip' kind of way. She manages it very well, but I think there is something mutual there, which was interesting.

"In *Absolute Power*, Constance is faced with the grim realities of travelling in the TARDIS with the Doctor," he sums up. "In *Order of the Daleks*, she saw some of the horrible things that are out there. In *Absolute Power*, she sees the consequences for normal life out in the universe, and is faced by the grimness of it. Across this whole trilogy, it's make or break for her – 'Do I stay with the Doctor, and carry on facing these things that could get worse, or do I go back to my life?' – so we're challenging her with all the worst that travelling with the Doctor can bring. And we'll see whether she can stick it out!" **DAN TOSTEVIN**

Miranda Raison, Colin Baker and Arian Nik star in *Absolute Power*.

> "In *Absolute Power*, Constance is faced with the grim realities of travelling in the TARDIS with the Doctor!"
>
> **JAMIE ANDERSON WRITER**

AUDIO DRAMA

BIG FINISH
RRP £14.99 (CD) £12.99 (download)

Quicksilver

RELEASED 30 DECEMBER

IN A NUTSHELL: The Sixth Doctor and Constance investigate a top-secret military project code-named 'Quicksilver'. A project with alien connections.

Following the events of *Absolute Power*, the Sixth Doctor and Constance Clarke return to World War Two, and quickly find themselves in a war-torn Vienna.

"The inspiration came from *The Third Man*," explains writer Matt Fitton. "That era – starting towards the end of the Second World War, and then going into the post-war period – felt like the right time period to finish Constance's story, because she was always intending to go back and deal with things. And once I started thinking about that timeframe, *The Third Man* jumped out at me. It's something that *Doctor Who* hasn't really touched on, the immediate post-war era, and it's just such a brilliant reference point, once you get the image of this bombed-out city. I reference locations in the film, like the sewers – these great big tiled tunnels, which lead out into the river – and the ferris wheel, which is a lovely image to have sitting there near the Russian zone."

The story also sees the return of former companion Flip Jackson, played by Lisa Greenwood. "We last saw Flip hurtling down from space, and we weren't quite sure what happened to her," Lisa reminds us. "In this one, we catch up with her on her wedding day, and she's expecting the Doctor to turn up. She hears this big whirling sound and thinks, 'Finally, he's here!' But it's not him, and she gets taken away on this weird and wonderful adventure."

"Constance is older than Flip, and she takes on a 'mother' or 'big sister' role to her quite quickly," reveals Miranda Raison, who plays Constance. "She might initially think, 'Who is this girl, and why does she talk like that?', but she is quite pleased to see that someone from the equivalent of her great-granddaughter's generation is somebody with what Constance calls 'pluck'."

"At first glance, you would think that they're very different, but they're quite similar when it comes down to the essence of them," Lisa agrees. "When they first meet, it's a rocky start, because they don't quite understand each other – Constance actually attacks Flip quite a lot! But I think they could become really good friends."

Quicksilver resolves a long-running storyline about one companion's past. "When [script editor] Alan Barnes asked me to do the story, he said, 'Let's wrap up the Constance mystery'," recalls Matt. "Nothing had been set in stone, so it was really left up to me to say why her husband vanished, and to tie up that whole arc of what had happened to Mr Clarke."

"Constance gets some real answers in this story," nods Miranda. "She gets all the information she needs in order to carry on with her life. And it's a surprising outcome – not what I was expecting at all! What's so good about the writing for these episodes is that they blend together so well the element that's exciting and science-fiction and futuristic, and this very domestic side that can resonate with people at home." **DAN TOSTEVIN**

AUDIO READING

BIG FINISH
RRP £2.99 (download only)

The Hesitation Device

RELEASED 30 DECEMBER

IN A NUTSHELL: The Seventh Doctor brings Bernice Summerfield to a planet where they get Christmas just right. But this year, something's gone very wrong....

For the first time, the *Short Trips* audios are marking the holiday season with a Christmas Special.

"I was asked to write for the Seventh Doctor and Benny, and make it Christmassy," explains writer James Goss. "The Doctor really loves Christmas, and Benny's very nonplussed by it. I kind of imagine that what Benny likes about Christmas is the mulled wine and not much else, because Christmas is a time for family, and Benny isn't connected to her family because of the Doctor. Whereas the Doctor is a man who's never had a family, really, and he just vicariously enjoys families through Christmas. And obviously, the Seventh Doctor is going to love people wearing Christmas jumpers."

Performed by Lisa Bowerman, *The Hesitation Deviation* is a conversation between Benny and a robotic therapist.

"Writing it in Benny's voice made it really easy," says James, "and it's just bliss getting to write for Lisa, because she's a fantastic actress. The framing story is quite sad, because Benny goes to ask the therapist to erase all memories of the Doctor from her mind. Christmas is a very sad time, as well as being a really jolly and happy one, so at the start, you're kind of thinking, 'Oh God, have the Doctor and Benny had a real row? Is this the break-up of their relationship?' And maybe it is!"

As the dialogue unfolds, Benny recalls a recent trip to a planet where Christmas is done well. "They really, really go to town on it," James nods. "It's that lovely thing that you get to do, when you're writing *Doctor Who*, of creating a world that obeys the way you think things should be! So this is a world where Christmas starts two weeks before Christmas Day, and it's a crime – an absolute crime – to mention Christmas before that. They're not even allowed mince pies in the shops until 10 December! So they are really very strict about how they celebrate their Christmas, and then they really go hell-for-leather on it, with proper snow and everything. It's just a trip to a nice, fun, festive planet – which then goes horribly, horribly wrong."

Cracker anyone?

The Doctor and Benny find themselves dealing with a very unusual threat. "It started with my blackboards at home," James explains. "I have blackboards in my kitchen for writing shopping lists on and playing hangman on, and stuff like that – and every now and then, if I'm tottering in drunk, I'll write down an idea I've had. I noticed one morning that I'd written 'Er, er, er, er' at some point the night before. It was the idea of dangerous hesitations. As I'm speaking, you can hear all my various pauses. What if those pauses have a meaning? I thought, 'Oh, that might actually be quite creepy'."

How festive is the resulting story? "Well, it will probably make sure that you stay indoors at Christmas," James admits. "And shut the windows. And don't answer the door." He beams. "Merry Christmas!" **DAN TOSTEVIN**

Gordon Gostelow as *The Space Pirates'* Milo Clancey – now reinvented for audio by Terry Molloy.

TALKING BOOK

BBC AUDIO
RRP £20

The Space Pirates

RELEASED 1 DECEMBER

IN A NUTSHELL: Suspected of being pirates, the First Doctor, Zoe and Jamie attempt to unmask the mastermind behind the thefts of a new source of precious argonite.

Just one episode of 1969 serial *The Space Pirates* survives today, so its 1990 novelisation – now an audiobook, read by Terry Molloy – is an ideal way to discover the whole adventure.

"I think *The Space Pirates* makes a terrific audio," enthuses sound designer Simon Power, "because it's crammed full of a lot of action and suspense that was probably difficult to convey in the TV series. It's set entirely in space, with the huge V-ships, the Beacon Alpha floating space stations, and the Minnow fighters all blazing across the universe as the Earth Space Corps attempt to outwit the space pirates with a number of shoot-outs and tense negotiations."

"It's a rattling good yarn," concurs range editor Michael Stevens, "and a story described on an epic scale. The array of hardware is terrific – Milo Clancey's souped-up ship the *LIZ 79*, and explosive charges going off left, right, and centre – and later portions of the story are located in the atmospheric mines of the planet Ta. There's a lot to entertain the imagination, and Terry's reading, complemented by Simon's sound design, brings it all to aural life."

There were some interesting vocal performances in the original serial – does the audiobook follow their lead?

"Terry has done what I applaud in a reader, and that is lift the characters from the page and make them his own, without necessarily following the lead of the TV version," explains Michael. "So Milo Clancey, instead of Gordon Gostelow's 'interesting' on-screen accent, has a lilting Irish brogue that is much easier on the ear. His Caven, meanwhile, is ice-cold in his piratical intent, and General Hermack – another memorable vocal turn on screen – is suitably bombastic in his determination to rid himself of the pirates."

"Terry's high-octane, no-nonsense delivery was a joy to work with," Simon smiles. "It really made the story come to life, and meant that I could add lots of enhancement without interfering with the narrative. If I was looking for inspiration for the sound design, it would have come from those groundbreaking 1950s sci-fi series like *Quatermass* – or, as there was a touch of Western influence in the gunfights, maybe even *The Magnificent Seven*!"

Indeed, the TV version of *The Space Pirates* has been described as a 'sci-fi Western' – but the prose adaptation, Michael says, is more straightforwardly futuristic. "This isn't quite *The Gunfighters* in space!" he chuckles. "The TV serial has also been regularly described as 'space opera', denoting perhaps its saga-like plot. Characters voyage from one sector of space to another, and big business – in the form of a mining conglomerate – motivates all of the leading characters in one way or another. Throw in some dark family secrets, and I'd say it's more *Howards' Way* than *Fort Apache*!"

"Either way," Simon concludes, "the suspense-filled climax is worth the ride and, without giving away any spoilers, you will really feel ready to join the Doctor, Jamie, and Zoe as they share a bottle of the finest Venusian champagne!" **DAN TOSTEVIN**

TALKING BOOK

BBC AUDIO
RRP £25 (CD)

Scales of Injustice

RELEASED 1 DECEMBER

IN A NUTSHELL: As the Silurians wake from their ancient slumber, the Third Doctor, Liz and the Brigadier are caught up in a conspiracy to exploit UNIT.

Dan Starkey's best known *Doctor Who* role is as a Silurian's sidekick – Strax, trusted ally of Madame Vastra. But as narrator of *Scales of Injustice*, a 1996 novel now revisited by BBC Audio, he's taken on the Earth Reptiles themselves.

"With the Silurians, I was very conscious about doing the voices," Dan explains, "because *Scales of Injustice* has the original Silurians from *Doctor Who and the Silurians* [1970], but also the ones from *Warriors of the Deep* [1984], and they talk quite differently. It's a plot point that they're different Silurian tribes, so I thought it was quite important to bring that across, and get a flavour of the originals. It's fun to do the homework, and hopefully it makes it more of an enjoyable listen. There's also a hybrid tribe, who are half-Silurian and half-Sea Devil, as well as the Triad, who you see in *Warriors of the Deep*, who are much more scientific and guarded and neutral. I always have multiple colours in my script when I'm marking it up, and this one was a wonderful Technicolor carpet!"

The story features the Third Doctor, Liz Shaw, and a strong sense of the era in which their television stories were made.

"It's got a very clear feeling of that early 1970s period," nods Dan. "Gary Russell, the writer, wrote a foreword where he talks about UNIT working as a branch of the secret service, and how it works in Westminster, and there's lots of political skulduggery behind the scenes in smoke-filled rooms. So it's very redolent of that 'early 1970s dystopia' thing. Although it's a whole exciting brave new world out there, it's quite a frightening one as well. There's the energy crisis. There are lots of reactionary forces. It's interesting how, for that generation – Jon Pertwee's generation, and the generation of all the politicians at the time – the memories of war are still very redolent. That kind of existential threat to the country is still very real, and I think Gary brings that out in the story. It's got quite a downbeat tone to it."

Scales of Injustice also sees Liz, whose departure from the TV series occurred off-screen, choosing to leave the Doctor.

"It goes into the relationship – or the non-relationship – between Liz Shaw and the Doctor, and by the end of it, Liz has decided to go," Dan elaborates. "Liz is quite a serious character in the story. You get a depth of emotion, and she has her own mission, and she's very independent. Her and the Doctor are not a duo here in the same way that the Doctor and Jo Grant [Liz's successor] will become. She and the Doctor have this nice epilogue conversation about how they could have been actual friends, but he's got a whole thing going on – being on Earth, dealing with all these threats – whereas she wants to go back to research and actually be a scientist. It's a really nice send-off to the character." **DAN TOSTEVIN**

Liz Shaw, teamed up with the Third Doctor.

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NOVEMBER

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The Long Game, Father's Day, The Empty Child	Sunday 20
The Doctor Dances, Boom Town, Bad Wolf, The Parting of the Ways, The Day of the Doctor	Sunday 27

DECEMBER

New Earth, Tooth and Claw, School Reunion, The Girl in the Fireplace	Sunday 4
Rise of the Cybermen, The Age of Steel, The Idiot's Lantern, The Impossible Planet	Sunday 11

All information correct at the time of going to press.

> "*Scales of Injustice* goes into the relationship – or the non-relationship – between Liz Shaw and the Doctor..."
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New Counter-Measures Series 1

RELEASED 30 DECEMBER

IN A NUTSHELL: Rachel, Ian and Allison go international in four new adventures for the Counter-Measures team.

After the events of July's *Who Killed Toby Kinsella?*, the first series of *The New Counter-Measures* sends Rachel Jensen, Ian Gilmore, and Allison Williams (from 1988's *Remembrance of the Daleks*) around the world for new adventures.

"One thing I was really keen on was to give it a distinct, different flavour by going very international," explains writer and script editor John Dorney. "We've only got one story set in London. The original *Counter-Measures* [2012-15] riffed on black-and-white, studio-based dramas like *The Avengers and Callan*. Now, we're trying to veer a bit more towards the feel of ITC drama serials from the 1970s, and they were always set in incredibly glamorous locations.

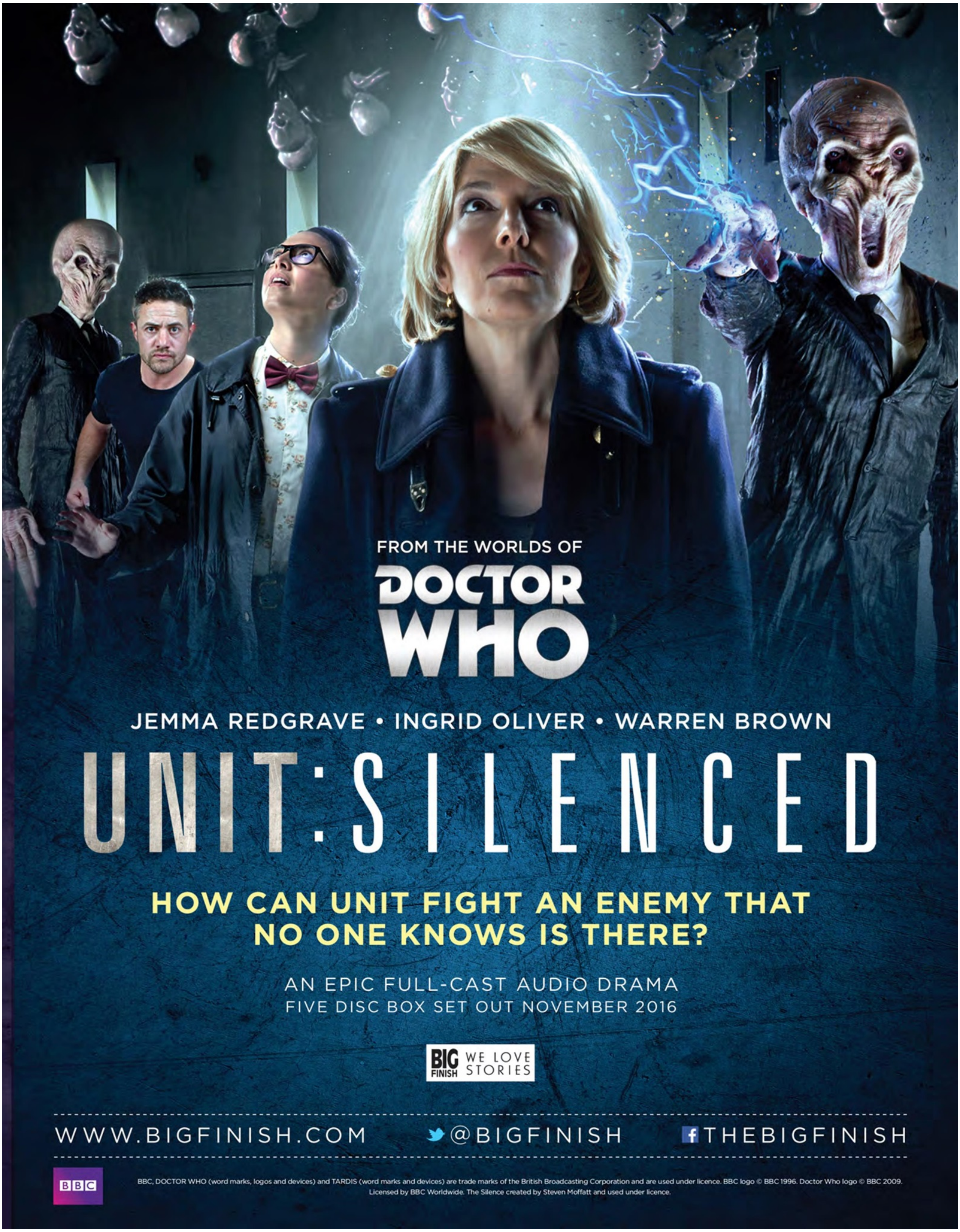
"In Guy Adams' script, *Nothing to See Here*, we go to Switzerland for a story involving lots of banks and bankers – and also skiing, because Guy was very determined to put a ski chase on audio! That story is effectively a heist movie. Ian Potter's *Troubled Waters* takes us into international waters, on a submarine where all manner of strange things are going on. In Christopher Hatherall's *The Phoenix Strain*, we basically get to do The Birds across London. And finally, we have the glamorous hotels and casinos of Monte Carlo in [John's own] *A Gamble with Time*, with everyone being in a mini James Bond movie which, again, gives us that globetrotting feel."

After the serialised storyline of *Counter-Measures* Series Four, and the feature-length *Who Killed Toby Kinsella?*, this series marks a return to the shorter, self-contained stories of earlier releases.

"That was a conscious move to shake things up a bit," John acknowledges. "You can't have epic adventures all the time. Every now and then, you have to have relatively straightforward missions. It's how the series started off; we're going back to the basics and taking the time to have a bit of fun with the characters, so they're not always going through the wringer in big, epic survival tales. When you're stepping into a new era, you need to take some time to explore what the series is before attempting to do anything bigger. There's only so far you can push the same format. A degree of variety of tone and shape and styles will always give a series extra life."

Just how different is the new series? "We're taking it into a much more colourful period, and the characters have grown and developed," John considers, "but overall, it's probably still got a foot in the tone of the first four box sets, so it won't be completely unfamiliar territory. You don't want to change the series absolutely and completely so that it turns into something unrecognisable. But at the same time, if you're setting it a decade later, a new take on it is definitely required. The final story will probably the most indicative one of where we're trying to push it from here..." **DAN TOSTEVIN**

The cast of *The New Counter-Measures Series One.*



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